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THE MIRROR

LOUIS R. REID,

Managing Editor

CONSERVATIVE radicalism might be the term applied to the latest plans of the actors to adjust their differences with the managers. There was much ado about a proposed policy of a closed shop preceding the meeting of the actors at the Astor, but when all was said and done a plan for arbitration was decided upon. No sensitive toes were tread upon in any direction. The actors are priding themselves upon the adoption of a middle-of-the-road program. No extreme signs are beheld. They are radical enough to organize and fight for their rights, and they are conservative enough to look to arbitration as a means of solving their problems.

AND while the actors and managers are gradually approaching harmonious relations, a cloud appears upon the motion picture horizon to disturb the serenity of exhibitors and producers. Old General Welfare stalks into a meeting of the Board of Aldermen with a measure which would solve the censorship question by making the commissioner of licenses the exclusive censor of all films shown in this city. New York has never taken kindly to the idea of censorship, whether its powers were given to one man or to several. It has faith in its own common sense and its ability to distinguish between propriety and impropriety, and naturally regards censorship as arbitrary and puritanical.

THE opponents of the proposed ordinance would do well to confine their description of the measure to terms other than that of "Prussianism." The application has been used *ad nauseam*. It no longer carries conviction. Opposition cannot be blackened effectively with the resort to such cries as "Prussianism" and "Bolshevism." There are strong arguments in plenty to be presented against such an ordinance. Let the film men present them.

GEORGE ARLISS theatrically is a sort of league of nations of his own. An internationalist, a symbol of nations in an alliance for—well, in this case, prosperity. He has appeared as the Englishman Disraeli, and as the American Hamilton. Now he is to do Voltaire, thereby paying tribute to France.

RELATIONS between stage and screen show a spirited rivalry. Formerly the screen had no competition. It simply lured and lured and lured players from the stage with the promise of fat contracts. Now the stage retaliates and attracts with equally fat contracts such stars as Francis X. Bushman, Doris Kenyon, Mae Murray and Enid Markey.

F. P. A., in the *Tribune*, is conducting an entertaining symposium of reminiscences of old theatrical days. It inspires us to make a search for the little photographs of actresses which used to accompany cigarettes.

THE next move is up to the United Artists. Adolph Zukor demonstrated unusually good strategy when he signed Sid Chaplin, brother of Charlie. Now Famous Players can place

Actors Are Conservative in Their Radicalism—One Man Censor Idea Not Approved—Rivalry 'Tween Stage and Screen—From Chaplin to Chaplin—Tarkington's Activity

"Chaplin Comedies" in the field against the United Artists' production of "Chaplin Comedies." It will be a double play surely for the public—from Chaplin to Chaplin.

BOOTH TARKINGTON threatens to surpass Willard Mack and Samuel Shipman as a prolific playwright. Royalties have been pouring in upon him with truly Indiana abundance for such works as "Seventeen," "The Country Cousin" and "Penrod," to say nothing from his novels. More are to be sought—much more—if present plans materialize. George C. Tyler is to do a Tarkington play called "Clarence." Stuart Walker has the script of another. A musical version of Tarkington's "Monsieur Beaucaire" is to be presented. The novelist-playwright is to do a play on Bolshevism, in collaboration with Harry Leon Wilson, and it is probable that Otis Skinner will return to Tarkington for another comedy of character.

PLAY producers no longer have qualms about their ventures. They realize that the films are quite certain to restore a financial security if their productions fail on the stage. Only the other day a production failed in New York at the end of a two weeks' run with a loss of \$12,000. Within three days the producer had sold the film rights for nearly \$15,000, thus assuring himself of a profit of about \$3,000 on a play which had been a recognized failure.

HOLLYWOOD, with its eternal sunshine, may call the film magnate, but the East continues to hold its own as a center of studio activity. More studios than ever are being erected in and around New York.

THE war has not been fought in vain for the Drury Lane melodrama carpenters. Report has it that New York in general—and the Manhattan Opera House in particular—is to be swamped with gore and a sea of spies provided by men who would preserve the traditions of Drury Lane.

ORGANIZATION is the order of the day. Now come the producing managers with an association designed to promote social intercourse and "protect and advance the interest of such managers by establishing just and equitable principles of trade between the producers and others." Who can the "others" mean? Actors, of course. The latter use the noun equity in their society, and the managers make the noun an adjective.

THE hot weather of the past week will prove a test of the popularity of most of the attractions in town. But Ziegfeld and his new rival George White are not daunted. They proceed to sweep the t. b. m. of his feet with ocean breezes of pep and zippiness.

THE National Association is beginning to believe that life in the motion picture industry is just one social evil film after another.

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Entered as second-class matter January 26, 1899, at the Post Office at New York, N. Y., under the act of March 3, 1879. Copyrighted 1919.

PUBLISHED EVERY TUESDAY AND DATED A WEEK AHEAD

BY DRAMATIC MIRROR, INC., AT CAPITOL THEATER BLDG., N. Y.

JUNE 10, 1919

THE PLAY WORLD AND ITS PEOPLE

HOUSE MANAGERS ALARMED BY REPORT OF ACTORS' STRIKE Out-of-Town Theater Men Disturbed by New York Papers of Threatened Rupture Be- tween Players and Managers

THE apparent effort of New York dailies, especially the *World* (both morning and evening) and *Tribune*, to make something startling and sensational out of the contract controversy between the producing managers and the Actors' Equity Association, has thrown a bombshell into the theater managers throughout the country who already have many shows booked for the new season.

The papers mentioned "closed shop" and "strike" in such a manner that news of the threatened rupture between actors and managers has crept into outside print with the result that the outside managers are wiring into New York booking offices for late developments.

The one-night stand managers believe that they will take the bull by the horns so to speak by having a feature film substitute at their elbows in case the actors do strike and tie up the traveling combinations.

Prominent members of the Equity say that the managers have become unduly alarmed and that there is no immediate prospect of a strike although the contract matter is expected to be settled by arbitration rather than allowing plays to stop and booking routes to become hopelessly messed up.

Meanwhile the producing managers are going ahead with their show plans and bookers continue to pencil in tentative dates for the road.

Theaters Again Active in Australia

Theatrical business has been resumed in all cities of Australia and New Zealand. Harry Lauder, who commenced his second Australian tour on May 10, is drawing capacity houses. Emelie Polini, who has been playing "De Luxe Annie" and "The Eyes of Youth" for one solid year, is now playing an engagement through New Zealand, after which she will return for a short visit to the States.

New attractions will be David Belasco's "Daddies," and "Tiger Rose," in which Margaret Nybloc will appear. Miss Nybloc will play Miss Eagles' part in "Daddies," and Miss Ulric's part in "Tiger Rose."

Lean and Mayfield to Head Musical Comedy Cast

"Look Who Is Here" is the title of a new musical comedy which will be produced in September by Max Spiegel, vice president of the Mark Strand Theater Company. The book and lyrics were written by Frank Mandell and Ed Paulton. Silvio Hein is the composer. The cast will be headed by Cecil Lean and Cleo Mayfield.

"The Better 'Ole" to Move

"The Better 'Ole" will be transferred from the Cort to the Booth Theater on Monday, June 16. The production will have completed its thirty-fourth week at the Cort on June 14, when the Coburn's lease of that playhouse will terminate. "The Better 'Ole" will continue at the Booth Theatre throughout the summer.

Eleanor Painter to Be Starred in "Monsieur Beaucaire"

"Monsieur Beaucaire" has been secured for presentation in this country by the Shuberts, and M. S. Bentham announces that he has arranged for Eleanor Painter to be starred in the American production. "Monsieur Beaucaire" is an operetta based upon Booth Tarkington's play.

Policy of Theatre Parisien

Richard G. Herndon, manager of the new Theatre Parisien, who is at present in Paris organizing the special company which is to take possession of the Belmont Theater under the above title early in the Fall, has cabled to his New York representative to correct the impression that the Theatre Parisien is to be a cabaret-vaudeville house. The purpose of the new playhouse is to present light and bright French pieces with music and Parisien spirit.

William Harris Jr. Sails To Look Over London Shows
Leon Errol Engages Walter Duggan As Press Representative
Managers Face New Wage Scale Confab With I. A. T. S. E.
Lew Fields' New Show Opens In New York June 10
George White's New Show Has Turnaway Premiere

"LA LA LUCILLE"

Farce of Honeymoons and
Moneymoons Set to
Tinkly Music

There comes a time in the life of every theater devoted to the drama when it strays from the path of convention and takes pride in housing a musical comedy. The Henry Miller is the latest to fall—or rather rise—from grace. It is the home of "La La Lucille," a farce of bedrooms, honeymoons, moneymoons, and doors set to music that is as tinkly and sentimental as Kern at his best.

It is a compactly built affair—is "La La Lucille," with an eye directed to the appeal which such farces have for father and the boys.

A poverty-stricken young dentist has been left a fortune provided he divorces his wife, an ex-actress. With the knowledge that divorce is granted in this state for infidelity alone, he arranges a strategic compromise of a servant too hideous to be a convincing vampire. When he reaches a hotel de convenance complications result which seem to brand him a wholesaler in faithlessness. But the affairs are straightened and true love wins the blessings of all.

Janet Velie was a buoyant personality in the leading feminine role, singing with spirit and acting with a fine variety. John E. Hazzard did not have his usual opportunities but he did well. Helen Clark was a winsome little bride. Eleanor Daniels gave a capital grotesque characterization and Marjorie Bentley danced with exceptional grace. REID.

"SCANDALS OF 1919"

Dancing Revue Produced by
George White Ushers in
Silly Season

George White, hitherto known to the theater world as a dancer, has advanced onward and upward in his career. He has become a producer and his initial effort, "Scandals of 1919" formally ushered in the silly season last night.

The production is patterned after the familiar model at the sign of Ziegfeld. As a revue it will serve to lure the world and his wife who come to New York in the summer time principally because of its attractive girls and varied dances. Since a dancing man produced it it stands to reason that dances dominate it. There are all kinds of dances from the ancient toe whirling of grandpa's time to the shimmie of Cousin Polly home from boarding school.

But while there is an abundance of talent in terpsichorean direction there is a paucity of comedy to intrigue the particular playgoer. Ideas are in evidence but they are not well realized. Thus, one cannot escape the impression that Mr. White is badly in need of a librettist and stage director.

Ann Pennington, piquant as ever, dances flirtatiously, and with that sense of naivety which has always been her charm. La Sylphe demonstrated unusual ability in pointing the way to the stars. Mabel Withee and Yvette Rugel had the singing honors and acquitted themselves creditably. George Bickel wandered about hopelessly in quest of the lost laugh. The comedy honors went to a black face team of Bennett and Richards, who introduced some original and amusing negro steps and patter. George White himself was much in evidence as a dancer and the principal link in the chain of incidents.

The chorus seemed very youthful. REID.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 7

| Theater | Play | What It Is | No. of Times |
|---------------|-----------------------|---|--------------|
| Astor | East Is West | Fay Bainter charms | 190 |
| Belasco | Dark Rosaleen | Put your bet on the dark horse | 55 |
| Bijou | Love Laughs | Love laughs at propinquity | 23 |
| Broadhurst | 39 East | Play of New York boarding house life | 82 |
| Casino | Sometime | Thoroughly entertaining musical play | 296 |
| Central | Somebody's Sweetheart | Its music the main feature | 190 |
| Geo. M. Cohan | Griffith Repertory | Extended engagement of Broken Blossoms (film) | 51 |
| Comedy | Toby's Bow | Fine character study of old negro | 146 |
| Cort | The Better 'Ole | Dramatization of Basinsfather's cartoons | 268 |
| Criterion | Three Wise Fools | Has a certain amount of whimsy | 255 |
| Eltinge | Up in Mabel's Room | Dramatization of a chemist | 165 |
| Empire | Dear Brutus | Barrie gives people "a second chance" | 195 |
| 48th Street | I Love You | A farce with a genuine idea | 48 |
| Fulton | Take It From Me | Department store set to music | 80 |
| Gaiety | Please Get Married | A twin-bed opus | 120 |
| Garrick | Lightnin' | Best character comedy of the year | 332 |
| Globe | John Ferguson | Religious and philosophical conflict | 32 |
| Hudson | She's a Good Fellow | Dainty musical comedy | 48 |
| Knickerbocker | Friendly Enemies | German-Americans drop their hyphens | 443 |
| Liberty | Listen, Lester | Fine show for the T. B. M. | 194 |
| Longacre | Scandals of 1919 | Reviewed in this issue | 8 |
| Lyceum | Three Faces East | Suspense, suspense, suspense | 338 |
| Lyric | Daddies | War orphans find parents | 322 |
| Millers | The Lady in Red | Conventional musical comedy | 32 |
| Morosco | La, La, Lucille | Reviewed in this issue | 16 |
| Nora Bayes | Pretty Soft | French farce | 28 |
| Park | Toot Sweet | Musical review of Argonne | 48 |
| Playhouse | Pictures | Rothafel Unit Program | 12 |
| Plymouth | Forever After | Sentimental to nth degree | 295 |
| Selwyn | The Jest | Triumph for the Barrymores | 89 |
| Shubert | Tumble In | "Seven Days" musicalized | 87 |
| 39th Street | Good Morning, Judge | Musical play, English in tone | 154 |
| Vanderbilt | Hamlet | Hampton's return to New York | 23 |
| Winter Garden | A Little Journey | Contrasted types in conflict | 189 |
| | Monte Cristo, Jr. | Extravaganza written with imagination | 134 |

* This Mirror Feature is imitated by other Amusement papers.

MANAGERS UNITE

"Producing Managers Association" Incorporated

The Producing Managers' Association, a membership organization having its principal office in New York City, was incorporated with Secretary of State Francis M. Hugo at Albany, May 31.

The corporation is formed for the purpose of promoting social intercourse between producing managers of stage attractions and kindred productions. It also proposes to protect and advance the interest of such managers by establishing just and equitable principles of trade between the producers and others. The incorporators are: L. Lawrence Weber, John H. Golden, Samuel H. Harris, Arch. Selwyn, and Arthur Hammerstein, all of New York City.

New Play for Emma Dunn

Charles Emerson Cook has acquired the dramatic rights to "A Woman's Woman," by Nalbro Bartley, in which he will star Emma Dunn next season.



KITTY GORDON

Starring in "Playthings of Passion"
Produced by United Picture Theaters

"JOHN FERGUSON" COMES IN QUIETLY

BY HEYWOOD BROWN

Realistic Play Presented by Theater Guild Wins Unexpected Public Favor While Romantic Comedy Which Was Thought to Be More to the General Liking Attracts Little Attention—One of the Best Performances of a Season

PERHAPS no theatrical success of the season came in so quietly as the Theater Guild's production of "John Ferguson." The Guild pinned its hopes for a successful opening on Jacinto Benavente's romantic satire "The Bonds of Interest" and it failed them almost completely. "John Ferguson" on the contrary was originally billed for a one week's production. Two weeks were then added and now the run has become indefinite.

The sponsors of the Guild, which is run on the committee system, were extremely anxious to begin their season with a play which would bring them at least a reasonable amount of commercial success. They did not feel that they could afford to win praise and no spectators and so their discussions centered chiefly on which of the two plays in their possession was most likely to succeed.

Romantic Play Decided Upon

The opinion of the committee leaned sharply to the Benavente play. Here, they argued, was a romantic play quite in keeping with the prevailing taste in New York. It was a play which afforded a chance for bright costumes and artistic scenery such as Rollo Peters could design. It was a merry play with a happy ending. And, moreover, they felt that this slight play from Spain made no such demands upon the actors as the sombre piece by Ervine.

In all these conclusions they were in error. The Benavente play was dismissed by most the critics and all the playgoers as a trifle. They were not concerned whether it ended happily or not so long as it ended. If there was such a thing as a romantic movement in New York it did not extend south of Forty-Second street.

"John Ferguson" Brings Change

Everything was changed with the coming of "John Ferguson." This grimly realistic play of a school which had its day several seasons ago seemed just the proper variant which the public required from the prevailing school of bedroom farces. The fact that it made no pretensions to distinction in scenery and costumes mattered not at all and everybody wept joyfully over the dismal ending. Of course, it is easy to look back after a thing has occurred and to take a second guess, but our explanation of the reason for the failure of one play and the success of the other is that the realistic school of drama is much easier to play than the romantic.

Lost in Poetic Drama

This point was overlooked by the Theater Guild which had several well known professional players, but some others who had best be classed as semi-pro and a few who have not yet lost their amateur standing.

With the exception of Augustin Duncan, most of them were lost when called upon to speak poetically and act romantically and make sweeping gestures. They seemed unhappy and ill at ease. On the other hand in "John Ferguson" the same company gives some of the best performances which New York has seen in a season.

Naturalistic Acting

Many actors insist that it is more difficult to seem natural on the stage than to create a highly artificial and theatrical role. We don't believe it. At any rate all the evidence presented by "John Ferguson" points the other way. It is true, of course, that by far the best performance in the play was that of Dudley Digges who plays the part of Jimmy Caesar, a cowardly, braggart, oily tradesman. It would be difficult to imagine a more unsympathetic role, but Digges plays it so that the audience first laughs, then stops laughing, and then begins to consider whether it would not be in order to cry. Perhaps some do, but the habit is dying out in the theater. People don't cry as frankly as they used to. However, that is another story.

As we said Digges is a professional actor of long experience and so is Augustin Duncan who does capitally as the old Irishman, John Ferguson, but Rollo Peters and Helen Freeman are both players of no great training in the theater and both of them act admirably in this realistic drama while both were little better than passable in the light romantic play which opened the engagement.

Case of the Abbey Theater

Nor is it necessary to stick to the Theater Guild for evidence. The Abbey Theater in Dublin, where the Irish Theater movement originated, made up its company of young people about the town who had had no previous training. The movement developed both realism and romanticism in its plays. On the same bill would be poetic plays of Yeats and little sketches straight from the life of the people by Lady Gregory. We think that any one who saw the players here will agree that they were far more effective in such naturalistic plays as "Spreading the News" or "The Workhouse Ward" than in anything of Yeats or even in the more fantastic portions of Synge's "The Playboy of the Western World."

We think the truth of the matter is that after a man has learned to act it may be more difficult for him to be himself than some character of far different nature, but to the beginner his own image is still the easiest thing which he can create. It is only after he has been directed up hill and down dale for a number of years that he learns how hard it is to be natural.

Success of Dudley Digges

The success of Dudley Digges in "John Ferguson" is the reward of

courage and of confidence. For many seasons Digges was stage manager for George Arliss. He played small parts in a number of productions, but that was as far as he got. Again and again he implored Arliss to give him a chance at something life size, but the star always refused. His explanation was simple enough. He did not know whether Digges could act important roles and he did know that he was an excellent stage manager. If the experiment of making Digges an important actor succeeded Arliss would have to go and get another stage manager and so he declined to experiment.

That was well enough from the point of view of the star but at last Digges decided to shoulder the risk himself. At least he did not conceive it to be a risk. He felt perfectly certain that he could act even if his efforts had been confined to small parts for a number of seasons. Accordingly, he set out to show the world and judging from the amount of critical praise which he has received for his performance in "John Ferguson" he has convinced a portion of it at least.

Play Overpraised

To our mind "John Ferguson" has been praised beyond its due. If the present crop of plays were not so thin and slight in nine cases out of ten the grim visaged Ervine play would hardly seem so important. It has some admirable qualities. It is beautifully restrained at times and then again it is restrained to the point of sheer faddism.

In their revolt against theatrical conventions the Irish and Manchester schools have sometimes gone too far in the opposite direction. There are punch lines in life and set tableaux and all that and there isn't a reason in the world why a dramatist should not take advantage of them as long as he uses them in moderation.

It is true that quiet brooded over the earth during creation, but there have been other important events since in which dramatic crises were not marked by acute suppression of the theatric instinct. Perhaps Ervine's opinion of his less naturalistic rivals in the theater is best illustrated by the fact that the only character in his play whose talk ever becomes high-sounding is an idiot.

Ervine Seeks Lyric Quality

St. John Ervine is not content to be entirely realistic. He wants a more lyric quality as well and some symbolism to boot, and so he introduces

the character of an idiot. The idiot's lack of sense is apparent in nothing except that his talk has a much more highly literary flavor than any of the rest.

The part affords Henry Herbert an opportunity to act elfinly. It seemed to us a thoroughly insincere piece of work on the part of both author and actor, and we found the character not infrequently destructive of strikingly dramatic scenes.

A Stirring Scene

There can be no question at all that Ervine has devised one of the most absolutely disturbing and stirring scenes of the season at that point in his play when the girl returns to tell of the wrong put upon her by the wicked landlord. It is expertly contrived by the playwright and superbly played by Helen Freeman and Augustin Duncan.

Helen Freeman's Performance

Miss Freeman gave us the surprise of our life by the intensity of the emotion which she was able to convey by entirely legitimate methods. Nobody all season has made us quite so unhappy.

We quite agree with all those who say that the Guild has justified its existence by this one production. The performance, we think, is considerably better than the play. In addition to Digges and Miss Freeman and Duncan, who have already been mentioned, Rollo Peters does very well with his part—good enough at his best to make up for some bits of playing.

Ervine's Character Drawing

We cannot spend much time in pointing out how keen is the playing of the piece, nor yet what skilful character drawing Ervine has done in the creation of James Caesar. We should no more than mention the skilful manner in which the most intense scene of the play is brought about. We must hurry on to the fact that after that the play is not nearly so shrewd.

We did not think Ervine was particularly effective in the long scene in which he arranged to bring the brother of the injured girl to the point where he went out to murder Withrow. After all, the boy as he was presented to us seemed ready to kill from the moment he learned of the wrong. Accordingly, to us, the scene in no way justified its length.

Play is Pretty Long

"John Ferguson" is pretty long. Whenever a character makes a point he always comes back and tries to do it again. Then after a bit he says, "Well, perhaps it wasn't exactly just so," and begins all over again from a slightly different premise. People are like that. Nature makes them that way, hundreds of them.

Now, we all admire nature and reverence her and appreciate how wonderful she is, and all that, but in the heart of hearts we all know that she has certain moods in which she can clutter up a play most fearfully.

MOROSCO LEASES LITTLE THEATER

Building to Have Balcony
and Be Enlarged

Winthrop Ames has leased his Little Theater on West 44th Street to Oliver Morosco for a long term of years. Mr. Ames has purchased 25 feet adjoining the theater on the west side and will practically rebuild and redecorate the entire house, adding to it a balcony and practically doubling its present capacity. The work of reconstruction has already begun.

All of this work, and especially the redecoration, will be done under Mr. Ames' personal supervision. The decorative scheme in the auditorium will be of Spanish walnut and beautiful tapestries, with lighting effects which Mr. Ames has worked the greater part of his theatrical career in selecting and perfecting. The lounge and coffee room will be enlarged and be as attractively decorated as before while the plans provide for ladies' and gentlemen's lounges on both the balcony and lower floor. The house will be entirely recarpeted and when it reopens on October 1 will present a new appearance throughout.

The leasing of the Little Theater gives Morosco three New York theaters for his productions and he hopes to have a new house to be built near the present Morosco ready to open not later than January 1.

IS THAT SO!

Victory Bateman has been re-engaged for "Seven Days Leave" next season, opening early in August at Yarmouth, Nova Scotia.

Frederick Kaufman, who was stage manager for E. H. Sothern and Julia Marlowe for sixteen years, has been engaged by them to assist Mr. Sothern in staging the three plays he will use during his tour next season.

George Flateau, the French actor, who has acted brilliantly in "The Crowded Hour," will sail for Paris this week. He will remain only a few weeks in that city, where with his brother he conducts La Cigale Theater, one of the popular playhouses in the French capital. Mr. Flateau signed a new contract with Selwyn & Co., calling for his services in this country beginning in September.

Gertrude Dallas, entertaining the boys in the Army of Occupation, writes from Paris that Harry C. Browne's brother Elmer, has written a song called "Up the Ladder and Down the Ladder" which is being sung with great success by Frank Oglesby in Miss Dallas' trio. Miss Dallas is the only American girl who has fired a French 75 milometre gun. Colonel Bronzell, in command of the 313th F. A. "was responsible for it," she says.

Peterson's Show Ballyhoo

For years F. B. Peterson traveled ahead and back of road shows. One season he was a partner in a park proposition with E. J. Carpenter. The latter last season turned over "Bringing Up Father" to Peterson. F. B. took the show on the road and circused it in the small towns by using a calliope on the streets between shows. Peterson is reported \$30,000 richer on the season.



NO MAN'S LAND

By Mile-Rialto

JANET VELIE lived up to all the good things expected of her last week by giving a splendid performance in "La, La, Lucille." One night, while understudying Edith Day in "Going Up," she received her first real opportunity to show New York what she could do in the way of keeping the T. B. M. entertained. She succeeded so well that she went on tour in the leading role of that lively "Going Up" play, and then came back to town to win new honors. In her present offering she is really charming. She presents a particularly pleasing picture to the eye and can sing and dance very prettily. So after all, "Going Up" was very good to the public, for it brought to light both Edith Day and Janet Velie.

BILLIE BURKE manages to appear before her ever faithful public once in a while. Just recently she acted as hostess to a group of soldiers invited to see "She's a Good Fellow," and, as usual, won all their hearts. Apart from her activities in the theater world, she is kept busy beautifying her estate up on the Hudson. She recently added five acres to her already charming grounds and finds it "lots of fun" to walk about and direct improvements.

PATRICIA COLLINGE is having a rare opportunity in Chicago these days. "Tillie," which did not meet with success here, is playing to large houses out there and reports from the "windy city" tell of nightly enthusiasm for Miss Collinge's work. Indeed, as Tillie, she does the best work of her career, and it is good to know that it is being appreciated, even if New York did not take kindly to the play, which offered her this good part.

DORIS KENYON, who has been getting a great deal of space in the dailies recently because of her poetry, is busy in other directions just now. She is rehearsing herself for her stage appearance this fall. Having become a favorite flickering shadow on the screen, she is preparing to capture critical first-nighters when A. H. Woods presents her in a "spoken" comedy. If hard work can do it, her friends assure us she will take a leading place among a group of promising ingenues—for the new season does promise any number of winsome young things to act in plays of love and moonlight.

NEWS of Eleanor Painter's return to her first love—a musical production—is as welcome as the coolest breeze that Broadway boasts of. Ever since the days when "Princess Pat" reigned on the Rialto, she has been welcome in plays with music—and without. But now, coming in a musical version of Booth Tarkington's "Monsieur Beaucaire," she should be one of the most envied of young actresses.

IN London, where "Monsieur Beaucaire" is a great success, Maggie Teyte has had the honor of playing its leading feminine role. And reports from abroad are very enthusiastic about her performance.

THE "Midnight Whirl" is to be made a still more lively place by the addition of Mile. Suzanne Caubet, granddaughter and protege of Sarah Bernhardt. If that bright and gay place atop the Century Theater keeps up enticing home lovers away from their homes, it won't matter if there is no more building going on—for there won't be any need of places to sleep at all.

ELSIE JANIS is due to entertain soldiers in her own home town shortly. Having won their gratitude abroad, she intends to keep up her good work and play to them at the Hippodrome in special performances. Then, to show how much she really thinks of them, she will "keep open house" for them up at Philipse Manor on the Hudson, at the very home where Mary Philipse entertained George Washington, back in the first days of American history.

ANOTHER favorite in these parts who has returned from doing war work abroad is Florence Walton, who looked unusually stunning in a smart suit and jaunty hat when "snapped" by reporters at the pier. We are looking forward to a season of very good dancing, for she and Maurice will undoubtedly be presented in a musical play, now that their services are no longer required abroad.

"BING, BANG, BOOM" has a cast worthy of as much attention as its bombastic title. The latest addition to its numbers is Marguerite Farrell, who sang herself into popularity along with a song about one Mr. Kelly, some few seasons ago.

BEATRICE PRENTICE may be seen looking at steamer rugs and the like almost any day. She is getting ready for a trip to the Orient, where she will play leading roles in a company soon to tour there under the management of Daniel Frawley. To date, among the plays to be presented are "Tiger Rose" and "East Is West."

RUTH MAC TAMMANY, who is the plot of "The Lady in Red," is busy getting herself into the plot of a book. While driving an ambulance abroad during the war, she had so many experiences that she feels they will make good reading. So, like Elsie Janis and a few others, she has decided to put them into print and, if all goes well, her book should be on the market pretty soon.

GERTRUDE VANDERBILT has a new dance in "Listen Lester," John Cort's musical comedy at the Knickerbocker Theater. Fred Heider, a rival of Leon Errol in inebriated dancing, has taught Miss Vanderbilt the art of falling down standing up, and she now claims the distinction of being the first person to do a dance typifying an intoxicated woman on the stage.

FRANCES STARR, who has completed her engagement in "Tiger! Tiger!" is preparing to go away to her camp at Lake George, N. Y.

DRAMATIC MIRROR

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, May 27th, 1919. The following were present:

Messrs. Francis Wilson (presiding), Stewart, McRae, Kyle, Cope, Deming, Christie, Heggie, Westley, Mordant, De Angelis, Glendinning, Arliss, De Cordoba and Mrs. Shelley Hull.

New members (through N. Y. Office): Clifford Alexander, Lottie Alter, Dorothy Allen, Natalie Bates, Jack Bertin, Sidney A. Blackmer, Harry A. Bond, Thomas A. Braidon, Michele Burani, Harry M. Burnham, William P. Canfield, Gertrude Clemens, Jerome Colamor, Wellington Cross, Marc Dale, Maxwell Driscoll, Douglass R. Dumbrille, Clare Eames, Louise Elliston, Harry J. Ferris, Kirsteen Forrest, Millie Freeman, Dora Goldthwaite, Chas. H. Hallock, Percy Haswell, Faith Hope, Harry R. Hoyt, J. Paul Jones, Jules Jordan, Richard Edwin Keough, Charles Knowlden, Isabel Lamont, Bessie Learn, Henri Learock, Olga Lee, Fred Lennox, Frank Lyon, James Mack, Georgie Manatt, Frederick Mannett, Alice May, Grace Morse, Eloise Murray, Dagmar Oakland, Phyllis Oakland, Bernice Parker, Murray Phillips, Ivy Sawyer Santley, Gretchen Sherman, Milano Tilden, Aldeah Wise (and Junior Members): Joan Fortune, Ruth Gillmore, Ralph Harolds, Penelope Rowland and (through Chicago Office): Pearl Wiard Townsend (senior member).

The tremendous interest felt in the problems of the A. E. A. in their relations to the managers was clearly demonstrated by the large crowd which filled the room at the Hotel Astor to overflowing at the annual meeting held on May 26th, 1919.

In accordance with a resolution, we sent the following letter to the Producing Managers Association:

May 27, 1919.

L. Lawrence Weber, Esq.,
Producing Managers' Association,
Longacre Theater Building,
220 West 48th Street, N. Y.

My dear Mr. Weber: At the annual meeting of the Actors' Equity Association, held yesterday at the Hotel Astor, it was voted unanimously that all the disputed clauses of the proposed new contract recently considered by our two organizations, should be put up to a Board of Arbitration for final adjustment.

If this meets with the approval of your members we suggest that a committee be formed immediately to consider the personnel of said board, which should consist, besides our respective representatives, of three laymen of national repute. To make their decision binding we could sign an agreement to that effect.

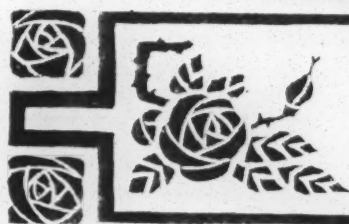
I have been asked to point out to you that the third paragraph of your letter of the 22d shows that we were misunderstood. It was not in the power of this council to "retaliate by organizing the acting profession as a closed shop." Such power could only have been exercised by the membership as a body.

Very truly yours,
FRANK GILLMORE,
Executive Secretary.

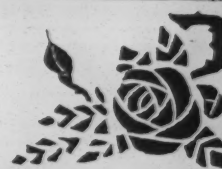
We have received an acknowledgment of the receipt thereof and expect to be apprized of the managers' decision within a few days. In the meantime, we have received many expressions of loyalty from all parts of the country, and new members are coming in at a gratifying rate.

An interesting suggestion has been made by an old member that the Association would put itself in a position of financial power if it could be arranged so that receipts of one performance a year of every dramatic or musical comedy playing in America be turned over to it. From this fund the salaries of all actors laid off through loyalty to the A. E. A. could be paid.

As a *quid pro quo* it was further suggested that we give the managers one performance a year for any charity they might name. In our opinion it is a little doubtful whether the managers would agree to build up our sinews of war.



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"The Royal Vagabond"

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WHAT THE SHOWS ARE DOING ON THE ROAD

AMSTERDAM, N. Y.: AMSTERDAM—"Tea for Three" was presented before an enthusiastic audience at the Amsterdam Theater on Thursday, May 22, by a first-class road company, in which Charlotte Walker was the leading lady. Others included in the company were Harry Ingram, John Connery, Katharine Haden and Ralph Simone.

BUFFALO: MAJESTIC—Leo Ditrichstein made a big hit at the Majestic Theater, supported by capable cast. Mr. Ditrichstein put "The Matinee Hero" over with a decided punch.

This attraction closes the regular dramatic season at the Majestic. Beginning Sunday, June 1, Harry Garson will present Blanche Sweet in "The Unpardonable Sin."

CALGARY, ALTA.: GRAND—Dorothy Bernard and a strong supporting company in "The Man Who Came Back," pleased good sized audiences at the Grand. Pollyanna followed. Forbes.

CINCINNATI: With the regular season attractions closed the Cincinnati Zoo comes into prominence as the one big place of first-class summer entertainment. Business Manager Charles G. Miller deserves a lot of credit for the wonderful improvements made during the winter months. The old bugbear of bad weather will no longer work a handicap on the Zoo for the space between the band shell and the club house has been bridged with a roof that seems to touch into the clouds. Incidentally the acoustic properties are wonderfully improved. Conway's Band holds forth for two weeks, May 25-June 7.

EDMONTON, ALTA.: EMPIRE—"The Man Who Came Back," with an excellent cast headed by Dorothy Bernard did fair business which showed a big increase after the first performance. All who saw the play appreciated the excellence of play and players and their advertising would have brought results with a longer engagement.

EAU CLAIRE: GRAND OPERA HOUSE—Ethel Barrymore, starring in that breezy and lively English comedy, "An Off Chance," furnished an evening of rare delight to a packed house. A coming attraction is "Chin Chin" with Roy Binder in the cast. It will pack the house, no doubt, this city being Binder's boyhood home.

Bagley.

PHILADELPHIA: FORREST—"Fiddlers Three" is playing its first Philadelphia engagement at the Forrest. It features a new star, Tavia Belge, a young Belgian soprano with a genuinely fine voice. Hal Skelley, chief humorist, and the balance of the cast is good. SHUBERT—"Oh, Uncle," a new Shubert musical comedy had a belated opening Thursday night at the Shubert, after delays caused by scenery and costumes being ruined in a storm en route for Philadelphia. The cast includes Frank Fay, Harry Kelly, Sam Ash, Hazel Kirke and others.

PORTLAND, ORE.: HELIG—"Maytime," at the Helig played to excellent houses and made a fine impression as a play and as a spectacle. The acting of Murray was a delightful surprise. Logan.

SAN FRANCISCO: COLUMBIA—At the Columbia now in the fourth week "Better 'Ole" is playing to excellent business. De Wolf Hopper is now the star in place of James K. Hackett who was compelled to leave the cast by reason of illness. CURRAN—"Maytime" opened to a big house which was pleased. The excellent company was headed by John Charles Thomas, Carolyn Thomson and John T. Murray. CASINO—The Casino finished the engagement with Kitty Gordon, Jack Wilson and Fanchon and Marco. The next attraction there will be Will King and company. He is popular in San Francisco.

SPOKANE: AUDITORIUM—Monday, May 19, the musical comedy, "Going Up," played to good business. May 21 to 28 Alexander, the "White Manhatma," was the attraction.

WINONA, MINN.: Ethel Barrymore in "The Off Chance" played to big business. Miss Barrymore was at her best as Lady Cardonnell. The Supporting company was strong throughout. The audience was most appreciative. "Chin Chin" drew a packed house. It is a riot of fun with a bunch of pretty girls. Wills and Binder as the two chinks easily bore off the honors.

VANCOUVER, B. C.: THE AVENUE—"Going Up" offered by very capable company, with Bobbie Watson and Mary Lane, pleased large audiences. The performance was marked with a dash that is not always a feature of companies playing on the coast.

Wood.

WHERE'LL WE GO?

Reisenweber's

The Turkish Harem Dance is the latest creation of Doralina in her new repertoire of dances. This dance promises to be as popular as the Larumba Shiver, which has won for itself the approval of the most critical.

Sophie Tucker and her Six Kings of Syncopation are still displaying exceptional magnetic power in drawing large crowds.

Strand Roof

The new spring review at the Strand Roof is a success. This popular resort is crowded regularly with diners and dancers. There is an excellent dinner served, also.

Harry Beekman's Restaurant

Two doors below the Palace Theater (1560 Broadway) is Harry Beekman's restaurant. It is never closed. Good food and company are always there.

Hotel Rio Grande—Atlantic City, N. J.

Modern in every detail and newly furnished throughout makes the Hotel Rio Grande one of the most popular hotels in Atlantic City. It is located at New York Avenue and the Boardwalk and is a most convenient headquarters for professionals.

Alamac in the Mountains—Mt. Arlington, N. J.

Alamac in the Mountains located on Lake Hopatcong, Mount Arlington, N. J., is famous for its fishing and bathing and the renowned Latzcellar Grille. Also there is every recreation, and beautiful woods surrounding the hotel everywhere.

Pelham Heath Inn—Blossom Heath Inn

The smartest of motor resorts around New York are Pelham Heath Inn and Blossom Heath Inn. Both have superfine cuisine and superior service.

Hotel Martinique

Several changes were made in the cast of Gus Edwards' record breaking revue, "Attaboy," which has been running in the Omar Khayyam Room of the Hotel Martinique since last September. Charles O'Connor, a well known vaudeville comedian and dancer, who will be recalled for his clever work in the "Bride Shop," has been engaged. For the leading feminine role Gus Edwards has secured a prominent ingenue, too.

PLAY DATES AHEAD

AMONG THE GIRLS; Boston indef.
 ANGEL FACE; Chic June 8 indef.
 CARLE, RICHARD CO.; Flint, Mich. June 1, London, Can. 2, Woodstock 3, Brantford 4, Hamilton 5, Guelph 6, Barre 7, Peterboro 9, Belleville 10, Kingston 11, Brockville 12, Ogdensburg, N. Y. 13, Watertown 14, Malone 17, Plattsburg 18, Rutland, Vt. 19, Glens Falls, N. Y. 20, Albany 21.

EYES OF THE WORLD; Boston indef.

FIDDLERS THREE; Phila indef.

GLORIANA; Chic indef.

HONOR OF THE FAMILY; Colorado Spgs 21, Denver 22-24, Salt Lake City 26-28, Reno 30, Sacramento 31.

I LOVE YOU; Chic indef.

LADIES FIRST; Boston indef.

LOMBARDI, LTD.; Phila Apr 21-June 14.

MASQUERADER; Chic indef.—MOONLIGHT AND HONEYSUCKLE; Chic indef.

OH, LOOK; Boston indef.—OH, UNCLE; Phila indef.

PASSING SHOW OF 1918; Chic indef.—PEGGY, BEHAVE; Chic May 11 indef.

PRINCE THERE WAS; Chic May 11 indef.

REVELATIONS OF A WIFE; Chic June 1-6—RIDDLE WOMAN; Chic May 11 indef.

SCANDAL; Chic indef.—SEVENTEEN; Phila indef.—SINEAD; Boston indef.—SO LONG LETTY; Washington 25-31, N. Y. C. June 2-7, Brooklyn 9-14.

TIGER ROSE; Phila indef.—TILLIE; Chic indef.

UNMARRIED MOTHER; Chic June 1-6.

TISH; Chic June 6 indef.

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IN MANY CITIES

EDMONTON, ALTA.: ORPHEUM—The Orpheum Players gave a very satisfactory performance of "All the Comforts of Home." They closed May 24, with "Ten Nights in a Barroom" as their closing play. The company has maintained a good standard in their productions and have been rewarded with good business. Zana Vaughn, James Blaine, Rex Snelgrove, Rita Elliott, Allan Strickfadden, Etta Delmas as well as those playing minor parts have made a large number of friends among patrons of stock performances. *Forbes.*

FALL RIVER: ACADEMY OF MUSIC—For the farewell week of their season of stock, the Blaney Players presented two plays. "The Soul of a Woman," written by Jack Lorenz, the company's leading man, was well received by his many friends. Mr. Lorenz appeared as Tom Lane. "Two Weeks' Honeymoon," from the pen of Valerie Valarie, served as a distinct novelty for the company to close their season of twelve weeks. Miss Valarie, who is an exceptionally good leading woman, and who has made thousands of friends, was seen in the part of Claire Andrews, and as is usual with her, gave a good performance. The season has been most successful and Manager Edwin De Coursey is to be congratulated for his most excellent management. *Gee.*

NEW HAVEN, CONN.: The Hyperion Players gave "Billy" as their Farewell Week offering. The week was filled with all sorts of surprises. Jane Morgan, leaving after four successful seasons here, was given a diamond ring by her many friends. The company, with the exception of Arthur Howard, will go to the Grand Theater in Worcester. Mr. Howard will take a much needed rest while Arthur Chatterdon, who has been doing heavies in New Haven, will assume leads in Worcester with Miss Morgan. The same company will return here in the fall with a new leading woman. The Worcester opening will be "Mother Carey's Chickens" to be followed by "Johnny Get Your Gun," and "Eyes of Youth." *Mary.*

PORTLAND, ORE.: BAKER—In the leading character of "The Straight Road" at the Baker, Verna Felton, hitherto cast in secondary roles, arose to the opportunity and made a genuine hit. Geraldine Dare played the part of Ruth Thompson creditably. John G. Fee made a forceful Bill Hubbard, and Lee Millar, as Douglas Aines, measures fully to the part. Business was satisfactory. **ALCAZAR**—With a brilliant production of "The Havoc," the Alcazar Players closed a successful season of stock, week of May 18. The leading parts brought out the best talents of Alice Fleming and James Guy-Usher. Vaughn Morgan and Rodney Hildebrand handled the parts of Paul Hessert and Denton with skill. Oscar Figman, Mabel Wilber, et al, have arrived from New York City and are preparing to open a season of summer musical comedy at the Alcazar. The first play will be "Mlle. Modiste," week of June 1. **LYRIC**—The Lyric Musical Comedy Co. made a more than usual hit this week of May 18 with a production labelled "Winsome Winnie." Dillon and Franks, the comedians, were at their best, and were supported with zest by an enlarged cast. Billy Bingham, Clarence Wurdig, Jewel LaValle and Billy Jensen, all shone in solo song numbers, with the well-trained Rosebud chorus as an attractive background. *Logan.*

ST. PAUL: SHUBERT—The Otis Oliver Players had a good week with Lou Tellegen's former starring vehicle, "Blind Youth." "The Fortune Hunter," May 25-31. *Pfister.*

SAN FRANCISCO: ALCAZAR—"Excuse Me" is running for a second week to good business. The next play to be staged will be "Never Say Die." *Barnett.*

SOMERVILLE: SOMERVILLE—Edmund Breese appearing personally in the title role of "The Master Mind" together with the full strength of the Somerville Theater Players is this week serving to pack this popular theater from pit to dome at each performance. The attraction is the talk of Somerville. Rowden Hall and Winifred St. Claire are splendid while John Gordon as Walter acts his role to perfection. Grace Fox and Ed. Wade are another pair who also score as does Ted Brackett. Kendal Weston arranged the production. Next week "Jane" is the offering. *Pfister.*

SPOKANE: WOODWARD—"Jerry" will be the last attraction for the Woodward this season. A committee of civic bodies are cooperating with Mr. Woodward in making the week one of the most successful the stock company has ever had. *Rice.*

TORONTO: ROYAL ALEXANDRA—"Nothing But the Truth" was the Robins players' offering last week and proved a happy choice. Ed. Robins, Homer Barton and Reina Carruthers showed up to fine advantage. *Dantree.*

Otis Oliver Company Opens Summer Season

After a run of twenty-two weeks stock at Shubert Theater, St. Paul, Otis Oliver and Players closed a most successful stock run. The company will open with fifth year of summer stock at the Family Theater, La Fayette, Ind., opening June 9th with "The Unkissed Bride." The Oliver Co. will remain ten weeks at the Indiana location, returning to St. Paul early in August and continuing the winter season there. The company goes to La Fayette with but two changes in the cast, the new players being Betty Browne and Jack Goodwin. *...*

"Miss Spokane" Makes Professional Debut

Marguerite Motie, who for seven years has gained popularity as the official "Miss Spokane," made her first appearance before the public in a dramatic role with the Woodward Stock Company, May 25, in "Jerry." *...*

Arrangements for Miss Motie's appearance on the professional stage were made by Manager Woodward, who became impressed with her ability when he saw a production of "Cousin Kate," at the North Central High School, where she has been teacher of dramatic expression for the last two years. A large amount of publicity was given Miss Motie as "Miss Spokane," an official title formally conferred upon her by former Governor M. E. Hay at the time the name of Mount Carleton was changed in a public ceremony to that of Mount Spokane. Millions of envelopes and inserts and leaflets have been distributed throughout the country, all bearing the picture of the graceful girl inviting all to come to the "Green Summer Playground of America." *...*

Meyers' Daughter in Stock

Vera Meyers, of the American Academy of Dramatic Arts and daughter of J. Meyers, advertising manager, Klaw & Erlanger's Geo. M. Cohan Theater, has been engaged by the De Angelis Palace Stock Co. of White Plains, N. Y. as leading ingenue. *...*

Summer Stock Opens in Washington, D. C.

A season of stock presentation will be inaugurated at the Garrick Theater, Washington, D. C., June 1 with the Garrick Players under George P. Marshall's direction, presenting Earle Fox, leading man, Laura Walker, leading lady, and a company comprising Edward MacKay, James Dyrenforth, Barry Melton, Newcomb Edson, Robert Armstrong, Edward Robinson, Augustin Glassmore, Beatrice Moreland, Eileen Wilson, Mary De Wolfe and Eleanor Harter. The opening play is "Upstairs and Down." *...*

MARRIAGES

ALEXANDER-KING—Mollie King of "Good Morning, Judge," was married May 26 to Kenneth D. Alexander, a wealthy whiskey distiller and horse breeder of Spring Station, Ky. The wedding was performed by Deputy Clerk M. J. Cruise in the chapel attached to the Marriage License Bureau in the Municipal Building. *...*

The marriage was kept a secret, even from Charles King, the bride's brother, who is playing in the same show. When he heard of the marriage he made arrangements to have a Catholic ceremony performed on June 10. Mrs. Alexander will continue in the cast of "Good Morning Judge." *...*

DEATHS

COOKE—George J. Cooke, president of the Alpha Lithograph Co., official printers of the Fox Film Co., died May 20th of paralysis, at his residence, Libby Castle, Ft. Washington Avenue and 196th Street, this city, in his fifty-sixth year. Mr. Cooke was one of the pioneer theatrical printers in this country. *...*

COOPER—Mrs. Eliza Cooper, writer and old-time actress, died May 26 at her residence, 146 Devoe Street, Brooklyn, at the age of 82 years. Mrs. Cooper was born in London, England, and came to this country in 1852. In her early days she played children's parts on the stage with Laura Keane. *...*

JOHNSON—Lamar Johnson died suddenly while out on location at Palm Springs, California, with the William Farnum Company. He was thirty-five years of age, and had had a wide and varied career on both stage and screen. His work recently was largely confined to the William Farnum productions, though he had also appeared in productions by Eclair, Majestic, Selig, American, Morosco, Brunton, National, and Ince. *...*

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IN VAUDEVILLE

SHAY RE-ELECTED PRESIDENT AND I. A. T. S. E. BOOSTS SCALE

"Production Crew" as Well as All Departments to Ask Increase—M. P. Operators Wages to Jump

SOME of the things that the International Alliance of Theatrical Stage Employees of the United States did at its convention in Ottawa last week:

Re-elected Charles C. Shay as president.

Re-elected all the old officers but one.

Shay and executive board re-elected by acclamation.

Resolved that the road-crews with "productions" out for four or five weeks prior to opening a "Big City" engagement will receive \$5.00 above the regular scale.

All regular road crew members will ask for increase of \$10 over the old scale.

The requested increase for all "extras" will make their weekly salaries \$45.00.

All assistants will have their salaries increased \$10.00 on the new demand.

The per capita tax of each member was increased from 40 to 60c.

A special assessment was provided for whereby each member of every union affiliated with the Alliance will pay 10c in addition to the per capita tax whereby a special fund will be obtained that will pay the mileage of delegates to the next convention. This fund covers transportation and does not cover hotel bills, etc.

Tipping was practically abolished by a resolution which provided that whatever service that any member rendered was to be done at a stipulated price; for instance, a member was used as a stage policeman, the pay for the service to be agreed upon prior to the service. Tipping, if proved, will be punished by fines, a \$25 penalty for the first and \$50 for the second offense.

The name of the I. A. T. S. E. will not be changed although there was talk that the name Theatrical Trades Federation might be adopted.

The Alliance by vote rejected the proposition that the Brooklyn local

be merged into that of Theatrical Protection Union No. 1, New York.

The Proposed unionization of picture exchange employees has only reached a vague state.

Motion picture operators will ask for salary increase, the present scale jumping from \$50 to \$60.

No action was taken on the proposed affiliation with the English stagehands organization.

Despite request of the Central Managers' Association for the abolition of the yellow cards on the road, the card system becomes effective, at the opening of the new season, September 1.

The request of the United Scenic Artists of America that the Alliance have its members instructed not to handle scenery painted by non-union decorators (eight firms in New York being announced as "unfair") was referred to the incoming Executive Board.

The Alliance elected Les Dolliver, San Francisco, No. 182; J. J. Barry, Boston, No. 11; and P. J. Ryan, Montreal, No. 56, as delegates to the American Federation of Labor which convenes in Atlantic City next week. President Shay by virtue of his office will be a delegate.

President Shay has appointed L. G. Dolliver as Assistant International President and James Lemke as manager of Organizing and Claim Department. The new Executive Board consists of President Shay, F. G. Le Master, General Secretary-Treasurer; William F. Canavan, First Vice President (St. Louis); Richard Green, (Chicago), Second Vice President; Steven B. Newman (Salt Lake City), Third Vice President; Fred Dempsey (Boston), Fourth Vice President, replacing Benjamin Harrison (Philadelphia); William Covert (Toronto), Fifth Vice President, as well as Messrs. Dolliver and Lemke.

President Shay and the Executive Board are in special session this week at the New York headquarters.

Parkersburg, W. Va., to Have New Theater

The Smoot Amusement Company has made plans for constructing a new Theater building and business house in Parkersburg, W. Va., at a cost of approximately \$90,000.

Final Effort to Unionize Moss Houses

The International Alliance of Theatrical Stage Hands and Motion Picture Operators is making one final effort to unionize the Moss houses in New York, although it is understood that drastic measures are in the offing if Moss refuses to accept union conditions. President Shay and executive board this week are reported as giving the Moss matter careful consideration.

Europe Bandmen Seek Jobs

When the sudden death of Jimmy Europe put a quietus to the concert activities of the Europe band, it placed many of the musicians in a dilemma. It now develops that the disbandment of the organization found some of the musicians almost penniless. A number of the men who hail from India are frantically beseeching immediate employment from the Government stations in New York and Brooklyn.

Canadian Strikes Have Not Closed Up Vaudeville Houses
Hot Weather Shows Decrease In Local Vaudeville Business
Jake Lubin Out Again After Month's Illness With Rheumatism
New Ottawa Loew House Expected To Be Ready By Fall
Florrie Millership To Head New Chicago Production

National Vaudeville Artists' FIGHT TO OUST Benefit a Big Success WHITE RATS' UNION

A bargain performance, not in inferiority but in quality, was revealed at the Hippodrome last Sunday evening before a packed house. The occasion was the National Vaudeville Artists' third annual benefit. The bill was dazzling with vaudeville and dramatic stars. The audience, too, was equally brilliant with theatrical representation.

Edward F. Albee was present and modestly occupied an almost blind position in a box. It was not until Leo Carillo after his number requested the spotlight operator to focus the apparatus on Elsie Janis on account of being the leader of the trench entertainers that he came into auditorium vision at all, owing to his being seated in the same angle.

Among some of the stage luminaries who contributed were Irene Franklin and Sophie Tucker. Emma Carus made a hit singing her own number, *Oh, How She Can Dance*. Lou Holtz made a remarkable get-over because he followed Nitta-Jo, who had a personal triumph. Blanche Ring was vivacious as ever. Others were Jimmy Hussey, Gertrude Hoffman, Ruth Royce, the Pat Rooneys (three) and many additional pages of vaudeville's "Who's Who." Edward Renton and Pat Casey were the stage managers-in-chief.

Emma Carus to Enter Musical Publishing and Producing Field

Emma Carus with a score of Broadway productions to her credit and a headliner in vaudeville whenever she is inclined is to establish a musical publishing business. She is also to become a legitimate producer. A new play by Jack Lait has been accepted by her and already she has leased the Wood's Theater in Chicago.

WHITEHEAD AND TAYLOR AMONG WEEK'S NEW ACTS

Ward and Wilson

It seems as though every week it occurs that a new act is reported in which the woman comes out on the stage ostensibly as a single, whereupon the man makes wise cracks from an orchestra seat. Ward and Wilson are this week's team. Some of the condemning remarks made by the man are good and get a laugh. They continue this banter until the woman asks her partner to come up and help her out with her act. More patter. Then the woman sings and they close with a duet.

TIDEN.

Whitehead and Taylor

How Joe Whitehead and Billie Taylor first decided to try teaming up is a mystery. You can't imagine Joe going up to Billie (or vice versa) and saying "Billie, let's do an act together. But they are a great combination.

Billie Taylor is returning to the stage from army service. It was thought that he would resume accompanying Stella Mayhew. He plays and sings in the same old likeable manner. Whitehead clowning in his familiar style, ad libs for many laughs, and, of course, calls for dances to be named by the audience, a part of his work that seems to be eternal and always a hit. He brings in a couple of serious periods during his routine, and whether these will go depends entirely on his audience.

TIDEN.

(New Acts Continued on Page 912)

TAKING ENCORES



De Haven

"I'm Always Blowing Bubbles," sings Will J. Ward at the Davis, Pittsburgh. Why be sad? That's an innocent amusement



The way Pat Rooney is looking you in the eye, you'd know he was singing "Friends." He's at the Royal this week



Hoot mon! Here comes jazz! Elmer Cleve is singing "Rockabye Your Baby With a Dixie Melody" at Keith's in Lowell



"Everybody Wants the Key to My Cellar," sings Bert Williams. And it's true. See those four men hovering about him?

Marshall Montgomery, singing "I Found You" to audiences at the Majestic, Dallas. Fickle! He sings that to somebody every week

VAUDEVILLE VOLLEYS—From

THE three St. Felix Sisters, who are on tour with their own company, object to what was said in an article entitled "The Origin of Vaudeville" appearing in the anniversary number of the *DRAMATIC MIRROR*, that the systematic method of booking of acts in vaudeville, has improved since twenty or more years ago. This is certainly a foolish statement. You might as well say the great American public school system has not improved in the same length of time. If vaudeville artists and actors think they want the methods of booking attractions whether dramatic or vaudeville as they were at that time, let them start in and try it again. They will soon pray that the word barn-storming be taken out of the dictionary.

Ward and Fox Appreciate Organization

We had seen Ward & Fox six years ago and thought they had retired by this time, since they were two of Tony Pastor's stars. Even at Proctor's 58th Street, with the placard stenciled with their names hanging before us, we still did not connect the billing with this famous team. But—when they appeared, vaudeville's history came back as transparent as window glass. The applause, too, indicated that these favorites were still shaking hands with the footlights. When they had finished their act, we hustled back to see them, if their dressing room door would be gracious enough. It was all that. Oh, supreme courts, notary public seals and swearing on the Bible—the very first sentences were in praise of Mr. Albee. What they told us would make a novel. One of the most interesting incidents they told us was concerning the kindness of the now recognized vaudeville premier. It went something like this—with both speaking abundantly and rapidly about the event:

"... In the early days, when we were singing the song *The Court House in the Skies*, using a drop showing the Capitol dome, it occurred to us at one matinee that it would be a corking idea to have property angels in front of the dome. When we took the last curtain at the conclusion of the act, we respectfully approached Mr. Albee, then the house manager of that particular theater, with the idea." "Instead of being haughtily judicious of its theatrical merits," Mr. Ward said, "he was as enthusiastic as a schoolboy. 'Boys,' he told us, congratulatingly, 'you may go to our scenic studio and have this idea built up as completely as you wish, and I will stand the expense.'"

"And over to the studio we beat it. Before the evening performance, all the little angels had been born. For a long time afterwards this cherub innovation, coupled with the song and Mr. Albee's co-operation, was one of the biggest features in vaudeville."

Another bit of news emanated from Mr. Fox: "Mr. Albee," he stated, with knowledge of many theatrical decades, "made the term performer mean artist. Continually he would come back stage and in a fraternal manner urge and instruct the artists how to make their material refined. He always tacked to

Ward and Fox Ever Popular—Mrs. Jimmy Barry All Ready for Madam Butterfly—Frances Nordstrom Busy—Martin Beck Orders World Searched

the end of each of these practical sermonettes that a laugh without a blush would be remembered longer than something purple."

Isolde Illian's Latest Success

Isolde Illian, who wrote us that Vaudeville Volleys convinced her that the two-a-day was a profitable training school as well as a valuable department of the theater in which to work, again writes us. This time it is about her new part. After having a successful season in "He Talks In His Sleep" in vaudeville, she is cast for the ingenue in "Luck." The play had its first big time showing in Washington. The papers spoke well of her success.

Is Mrs. Jimmy Barry Going to Play Madam Butterfly?

We had heard that Mrs. Jimmy Barry had been receiving a quantity of Japanese presents, among which were a great number of kimonos. Hence we wondered if the Barrys were going to have their drop curtain showing a stage door repainted with cherry blossoms, which is the Jap's favorite flower. Furthermore, we wondered if Mrs. Barry was going to do the Madam Butterfly stunt. When we met her on Broadway, she confirmed the fact that her sister-in-law, Edwina Barry, had brought her such gifts, so we planned to see them. We arrived at her home just as she and her lord and master were having breakfast. Although we had had ours, cordial Mrs. Jimmy insisted that we have some real spring chicken broiled by herself, and coffee whose aroma and flavor kept reminding us of chapters in "The Garden of Allah." We have attended dinners where the service was gold, but never have we eaten off such beautiful linen in all our lives. No bridal table we have ever sponged a "feed" off was so luxuriously covered with such a commodity. Then she showed us her new kimonos, one of which had been worn by a real Japanese bride. There were many others for different ceremonies, too. Vantine's has nothing on the Barry collection.

And Alan Brooks, who is an excellent actor, but who poses a bit in his kimono, worn in his "Dollars and Sense" playlet, would grow green with jealousy if he saw Mr. Barry's own collection. He lounges in them in a comfortable fashion. Now, we didn't see the manuscript, but we wonder with so much Nippon raiment if some new production isn't crystallizing in both the Barrys' brains.

Pat Rooney Very Modest

We don't think that Pat Rooney will ever be immodest. Fleshings or glue-fitting trousers doubtless will never be in his wardrobe. Why? Because the other day at the Palace, when his laundry arrived, even though it was wrapped in an opaque pasteboard box and tied to-

gether with a heavy string, he carried it behind him to his dressing room.

However, what may his scruples be, Pat is the most copied dancer on the vaudeville stage. Whenever a brother terpsichorean requests of the audience a choice of imitations, Pat gets the most calls.

Emily Darrell Incorporates New Business in Her Act

Emily Darrell had never blessed our eyes and her fun never twisted the wrinkles in her eyes until a few weeks ago at the Fifth Avenue. Somewhere, somehow, we said that somebody would discover the worth of her humor. The next week we saw her again at Proctor's Newark Theater, out front. She again to our mind proved our former opinion. A few minutes later, back stage, we stood beside her, but she appeared a little stuck-up, so we didn't like to compliment her on her work. But now we find that that excellent writer, Frances Nordstrom, has come forward without our previous knowledge and has thought identically of this young woman's work, as we did. Miss Nordstrom has spread well colored ink around this little girl's act.

Frances Nordstrom a Busy Bee

Speaking of this "Memory Book" actress, Frances Nordstrom, also sometimes known as "Blazes Nordstrom," is to call attention to her twenty-five-hour-a-day schedule. Not content with doing almost a protean act in vaudeville, namely, her "Memory Book" play, in which she is starred with her husband, William Pinkham, she has written for her sister, Marie Nordstrom, "The Tale of the China Plate." Another of her pen products, "The Ruined Lady," will soon flirt with the footlights. Helene Davis is also to reap the harvest of her midnight with new material in the two-a-day.

The erudite *Evening Post* said of her last week: "Frances Nordstrom and William Pinkham have an exquisite little sketch, which is replete with fine sentiment, admirably expressed, and a series of pictures which are a delight to the eye." And the *Philadelphia Inquirer* stated of the act, "It is a dainty affair and was deliciously done by Miss Nordstrom." So, when reporters and dramatists agree on an act, what will the future hold for a writer, especially one of Miss Nordstrom's calibre?

Arthur De Rob Not a Cuss

Arthur De Rob, who bills himself in the two-a-day, as a comical cuss, is anything but that. He has one of the best hand shakes on Broadway. Although he was raised in a convent school for both boys and girls, he's jolly. The next time he plays near Forty-second street we're going to analyze his act like a miser does his gold. For, with

his personality, there must be some value in it.

Janet of France Sends a Gift

In appreciation of Vaudeville Volleys' comments on Mlle. Janet of France, she has sent us a Rintintin and Nenette for good luck. A thousand four-leaf clovers to you in return, mademoiselle.

The Eagle Eye of Vaudeville

About this time of the year, many of the manufacturers send their scouts around to the technical schools and universities to engage young men and the fairer sex as training material for climbing the industrial ladder. Vaudeville, for its purpose, does likewise. Whether the industries or the two-a-day were first in such a frontiersman act we do not know, because we haven't an X-ray handy. However, to our mind, it is a sane way of inculcating new blood into an organization.

The war had put a stop to the practice, but Martin Beck, managing director of the Orpheum Circuit, with his ear ever to the ground, has been the first manager, since that time, to resume this custom, at least in a world-wide hunt.

He is sending C. E. Bray on a trip around the world to search for new acts and novelties for vaudeville. Like the Associated Press, the Orpheum Circuit has a connection in almost every large city on the earth.

A traveller with a radius beyond crossing Niagara Falls, is Mr. Bray. He will soon sail from San Francisco to circumnavigate the globe. Pinned in his stockings or worn around his neck will probably be orders from Mr. Beck to do the work with a fine-tooth comb and to leave every place where good vaudeville acts reside bald as a billiard ball. Our advice to Mr. Bray is not to carry Mr. Beck's red seals in his stocking. Once when we were travelling, a well-known woman buyer for a department store was on the train. She carried her valuables in her stocking. Tired out from crossing a California desert, the passengers were dozing with perspiration visiting on their brows. Suddenly the woman buyer let forth a scream. Everyone jumped and gave each other a shower bath. She yelled out that her left ankle had been monkeyed with. There was a hole in her stocking for proof. But when one looked at her some hirsute chin and knowing that there wasn't any blind man entrained, they concluded she was her own press agent. However, before the train reached Los Angeles, an honest brakeman found her valuables in a hole torn in the aisle's floor.

Now, coming to the moral, we don't know whether really Mr. Bray should carry Mr. Beck's "affair of state" next to his heart or in his stocking. For a lone man wandering from horizon to horizon, either of these places is dangerous. But to behave ourselves, we know Mr. Bray's standing and Mr. Martin's judgment of men. Therefore, when the former returns, he will, like a good reporter, bring plenty of copy—in his case, enough headlines to make each Orpheum house have all star bills.



"THE SEA WOLF" AT THE COLONIAL

Josephine and Hennings and Morton and Glass Vie

Hobart Bosworth's dramatization of Jack London's "The Sea Wolf" dominates the bill at the Colonial this week. It is a tense and picturesque playlet, dripping with gore, and it moved the audience to the edges of the seats. Mr. Bosworth has made a very creditable little play out of the London tale though it could be made more effective with an elimination of some of the philosophic discussion. The Nietzschean doctrine of "Be hard, live dangerously" might be called the underlying theme of the play. The drama professes to show that life is only a demonstration of the survival of the fittest, but the brutal, cunning and intelligent Wolf Larsen, the central figure of the play, has to bow to the supremacy of moral courage in the end. Mr. Bosworth gives a robust and vivid performance.

Especially entertaining were the singing and dancing acts of Lois Josephine and Leo Hennings and Paul Morton and Naomi Glass. The former have a number of songs and dances which they render on a full stage against a blue velvet curtain. Starting with *I'm the Boy and You're the Girl* they change costumes for single appearances, following which they represent valentines of various periods. Miss Josephine has a flair for the artistic in clothes. And since her last appearance she has improved greatly in her dancing. Mr. Hennings makes a pleasing assistant.

Morton and Glass have an attractive little musical satire called "1919-1950," in which they show the styles in clothes and songs. Fred Berrens introduced a novelty in a playing piano which accompanied him on the violin. Harry Breen worked particularly hard and won favor with his songs made up on the spur of the moment. Breen has his mind working with the precision and rapidity of a gatling gun.

Lou Holtz presented his nonsense in the character of "Father's Joy Boy." Emerson and Baldwin gave a burlesque farce entitled "So This Is Paris." The Three Daring Sisters exhibited strength and agility on the trapeze and Miss Robbie Gordone presented a series of poses from old Masters.

Kennedy and Burt Top Hamilton Bill

Kennedy and Burt in Engaged—Married—Divorced, struck home. Their patter on these subjects recalled past memories to the audience especially the gray haired women. True, they went slow at first but when their mother-in-law business began laughs blossomed forth. Marie Russell worked as hard as she did at the Fifth Avenue and her "plantation effects" were well received. The Keystone Trio were amiable chalk face rough housers. Al B. White might have done better if he hadn't executed his routine like a child speaking a piece. His style is informal, but it could be better. The railroad station patter of Ryan and Riggs had applause paying snap. The most picturesque of the bill's acts was Stanley and Mazie Hughes.

HIGGINS.

BURLESQUE HIT OF ROYAL BILL

Rooney-Barry-Brown "Added Attraction" Comedy Success

The second sweltering Monday afternoon of the season certainly had its effect on the size of the gathering at the Royal. And besides being a small sized audience, it was a rather unresponsive one, also attributed to the weather. The chair holders hardly began to come to life until after the intermission, when Joe Towle prodded their mentalities with his clever and sort of between-you-and-me stuff. From then on the response was crescendo.

We are under the impression that more dancing would have done a great deal towards the injection of life to the party. The only act including any dancing was that of Pat Rooney and Marion Bent, and while they were on there was no doubt of the house being responsive. But the peak of the afternoon was reached at the Pat Rooney-Jimmie Barry-George N. Brown burlesque of Brown's walking act, which brought down the house. George Brown, the walker, worked, closing the bill, with customary vigor, and not showing a trace of his reported injuries.

They were walking in on Orville Stamm, who opened the bill, a neat worker in weight lifting and physical culture. More came during Kharum, the pianist's offering. But they were all seated in time to see the excellent thought transmission act of Joveddah, De Rajah and company, a through-the-audience—"what-is-this?" turn. Following the Hindoos were Buster Santos and Jacque Hayes, the fat and slim girls. It took them a long while before they had the audience with them. Maud Lambert and Ernest R. Ball, doing their familiar style songs and piano act, preceded the intermission. One of their most successful numbers was *You're Making a Miser of Me*. Mr. and Mrs. Jimmie Barry made their usual hit.

TIDEN.

Fifth Avenue Defies Hot Weather

Last Thursday's matinee was not affected by the extreme warmth of the day. Particularly prominent on the bill was Joseph L. Browning. When he started to say student—he first stuttered stew—then corrected himself by pronouncing the slain word correctly. It was a big laugh. Little tit bits like these given a talented twist show that constant big time will be his if he goes to the police courts, the streets and even girls' boarding schools—the latter because he is made up as a teacher—to study life so that life will recognize itself with appreciation. For Harmon and McManus, see new acts. Great improvement has been shown in the work of Fallon and Brown since they opened at Proctor's, 125th Street, where they made good at first. Mabel Burt was helped out by a pal in the audience. The partnership was successful. Fenton and Fields with the aid of props and a knowledge of speaking lines and good ones at that at times were a riot. Betty Bond has pep but needs a little more before she can be a big popular-time single. Her costumes were fetching.

HIGGINS.

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

| | |
|------------------------------------|-------------------------|
| You Don't Know What You're Missing | Madame Marguerita Sylva |
| All In Favor Say Aye | Blanche Ring |
| Johnny's In Town | Henry Lewis |
| Ja-Da | Haley Sisters |

"Any Old Place"

Blair Treynor, the author of "Any Old Place," misses the opportunity of her vaudeville writing career, especially as just now the booking experts are debating the wisdom of allowing the human interest playlet the "say so" on the big time. As presented at Proctor's Newark theater, she has mixed up her playlet to such an extent that she has lost its idea. It is "Put a home touch into even a hotel." This is the needle's eye through which the plot and the lines should pass. But only a terrible pull gets through and that at the very last. A young couple are turned out on the sidewalk—both furniture and crockery. They steal Madame La Belle's (a palm reader) milk from her window sill of the same apartment house. She comes out and raises "Ned," but the young couple's dilemma touches—this time her heart—not her palm, and she is won to the novelty of sharing their bad luck. In the meantime an inebriate wanders in and out who happens to be connected to a hotel owner. This landlord arrives on the scene after the act has dragged and dragged. He is quite overcome by the housekeeping on the sidewalk. The inebriate is begged to return to the hostelry, and also comes the invitation to all the would not be nature seekers via the line which has the kick—"Put a home touch even into a hotel." They all being hungry and rootless eagerly accept the job of decorating. Doubtless the author wrote the act in a hurry. She should rewrite it, for it contains a good idea.

HIGGINS.

Dennis Chabot

Dennis Chabot is a young man, billed as a Belgian, who plays the piano and violin. He is an artist on each instrument, but the most pleasing feature of his turn is his stage presence. He performs with an ease and surety that is likeable, without any of that arrogant self-satisfaction and condescension that are frequently evident.

He opens with a classical selection on the piano, then follows with *The Glow Worm* on the violin. Continuing on this instrument, he goes into popular songs. He closes with a piano number.

Frances Dougherty

Using a green drop and a green dress on a hot day made Frances Dougherty at the Fifth Avenue a comfortable picture to look at. Being a girl that is some value to her. Singing *Everything Is Nice That Comes From Dixieland* brought her considerable applause. Later she changes into a Scotch costume and is still pictorial. Her song at this time is symbolical with her raiment. For a bit of music and attractive young womanhood she will do well enough if the time allotted to her is not too long.

HIGGINS.

"The Crisis"

"The Crisis" is an excellent sketch. Why? Because you will read its problem in any newspaper any day. The war for a time set aside divorce news, but now it is back again on the front page. Whoever wrote the sketch should edit a timely topics columns. The scene is before a judge. A man and wife think that they don't understand each other. Thankfully, the wife hasn't confided in a tango hound, yet. The judge being nearer sixty than an expert on the shimmy understands human nature. He says something like this: "Of course you quarreling pair haven't a child; you don't deserve it." This was a clever "feeler." Their child had died some time ago. It cut their hearts and mutual sympathy better than any balm makes the best sealing wax. Other lines are clever too. The actor who played the judge is an actor. The thespians depicting the man and wife are hodge podge. They act neither via the rules of vaudeville or production. The sketch will go before any audience who reads human interest articles in newspapers, or have had similar experiences—and there are many of the latter.

HIGGINS.

Harmon and McManus

Harmon and McManus is a sister team full of pep of the kind that reminds one of two athletic school girls having a jolly time on the front veranda, front lawn living room or any place where wholesome youth lives for the joy of it. And that is just the spirit in which the Fifth Avenue audience accepted them. Their patter has been well built around such personalities. Much of it is of the arguing style. Each verbal come-back at each other was delivered in genuine snap. At times it seemed almost impromptu. This statement does not mean they are big time artists, but it does mean that they execute their material in the fashion as when a legitimate director says, "Yes, you feel your part." The reviewer carefully studied one of them when she solicited Salvation Army funds through the audience and sincerely believes that if she can refrain from allowing the artificiality of the footlights from tampering with her natural sense of comedy, there is more of a future waiting for her.

HIGGINS.

Emmett's Electrical Superba

The predominating feature about this vaudeville act is the method of employing a pretty girl in an engaging manner, which would coincide with the views of all most any housewife in the vicinity of Proctor's 125th Street, where it was tried out. She poses before a motion picture screen affair and a magic lantern focuses different colors, faces of celebrities and landscapes upon her. This has been done before, but as so many people tack picture calendars almost like this means of illustrating in their kitchens and keep them there for months, this act proves to be of abundant entertaining value for family audiences.

HIGGINS.

(New Act Continued on page 916)

VARYING ACTS ON PALACE'S BILL

Emma Carus and Gertrude Hoffman Predominant

The Palace was packed Monday matinee. However, the make-up of the bill was not as good as usual caused by Dooley and Sales and partially by Harriet Rempel and company. The former is such an act that it retards the progress of vaudeville and the efforts of those managers who are striving to further increase its rise and this includes the estimable manager of the Palace. When any act receives the distinction of an engagement at this theater and uses such moth-eaten lines about laying eggs as they do it had better cancel the week's time and study the other good acts which the Palace books.

The trouble with Harriet Rempel and company was the speaking methods of the entire cast. Miss Rempel has tried to present a sketch that is human and with one of the prettiest exterior sets seen in vaudeville for a long time. But her great fault is her voice. In a front box you could not hear her all the time.

Ted Doner's dancing and his flirting with a cane with a girl's hat upon it had the audience's approval. His Palace engagement was a success.

Emma Carus returned with new material. Again her splendid diction held the audience. This time it was employed on a verbal essay on timely topics. Her own song, *Oh! How She Can Dance*, was excellently interpreted and accompanied by steps that were droll and fetching. J. Walter Leopold efficiently assisted at the piano.

That adroit showwoman, Gertrude Hoffman, doesn't carry a screen with her. No did she before a Washington audience awhile ago. As a single she goes very well. Her yellow hair in a red dress in her "Dance of the Allies" did not appear as well as the red she wore Sunday evening at N. V. A. benefit. However, she always entertains every second she is on the stage—and that is her ambition.

Charles O'Donnell does one of the most gasping tricks on the stage. It is falling off of a high ladder placed on a piano.

The inebriate canine of Officer Vokes is in a class all by himself. The dog is wonderfully trained.

The flying-in-the-air antics of Collins and Hart went even better than at the Fifth Avenue. HIGGINS.



VAUDEVILLIANS

ALHAMBRA HAS HOT WEATHER BILL

"Rainbow Cocktail" and Gibson and Connelli Please

A bare handful of Harlemites assembled at the Monday matinee at the Alhambra, braving the first attempt of June to show what it can do in the way of temperature. But in spite of sparseness, the house was gracious and willing to be amused.

The bill itself consisted largely of acts whose function is logically in opening or closing shows. Olga Feodora with a number of dogs, went through some clever routine, arousing little interest. The Le Grohs, contortionists, occupied second place, followed by W. Horlick and the Sarampa Sisters, in a dancing act. Credit must be given D. Franklin, their musical director, for his hard work in their behalf. A Liszt Rhapsodie is a little out of the range of the average vaudeville orchestra, but he managed to pull them through it satisfactorily. Jack Cahill and Don Romine, a black face and a wop, seemed to please, though it is difficult to say why.

"The Rainbow Cocktail" came just before intermission. Hassard Short has staged this unusual bit of operetta in fine style, and the piece itself has indisputable charm. These things in conjunction with a pleasing company, to objectify them, won well deserved favor. Howard and Sadler followed the intermission and got a big reception. William Gibson and Regina Connelli in "The Honeymoon" by Aaron Hoffman, probably were the brightest spot on the bill. Their contribution to the offering however, far outclassed Mr. Hoffman's. The best thing about Wellington Cross's act, which followed, was William Gibson, who assisted in the more or less familiar burlesque of *The Sharrocks*. Maria Lo closed with a series of poses, which were pretty well attended. MARTIN.

Well Rounded Out Bill at 58th—Last Half

Saturday evening the 58th was packed and besides the audience were appreciative. Doubtless because they had a day of relaxation before them had something to do with it. A crying baby for a moment broke up the atmosphere of one of the acts but the theater's matron soon had that disturbance eliminated. The Chinese Song of Calvert and Hayes put the idea of applause in the audience's heads, for it was continuous until the program's end. Weber, Beck and Frazer had easy sailing. The songs *Friends* and *Don't Forget the Salvation Army* helped them a lot. With the man working through the audience, Bernard and Myers while using such worn-out business attracted attention. Royal Gasognes is not wearing his collar again. When at the Palace he did. However, his juggling and Ah Mes were as effective as ever. The artistry of Lady Tsen Mei flitted over the footlights at once. She has wonderfully expressive hands. Singing in both baritone and soprano was a novelty. Her imitations of birds was excellent. The Honeymoon Inn was a weak musical concoction with a spineless cast, too. HIGGINS.

Fifth Avenue Bill for First Half

Warm weather has not lessened the rank and file caliber of the Fifth Avenue bill. Beeman and Anderson's skating was just medium weighted in entertaining values. For Francis Dougherty, De Lea and Orma and Ethel Rejan, they will be reviewed. Herbert Clifton doing the Julian Eltinge stunt, seemed more interesting than when he was at the Palace. The decorator's act still slop paste all over the place and whitewash themselves at the same time. They are entertaining because, for the time being the audience thinks they are really taking such revenge on each other instead of doing it for the purpose of pay envelopes. Secondly, they laugh at them for the same reason as when a fat man falls down. HIGGINS.

Nazarro Heads First Half Bill at Harlem Opera House

Nat Nazarro is easily the star of the bill at the Harlem Opera House for the first of the week. He has surrounded himself with a jazz band, but Nazarro himself stands out as the point of particular interest. He has a most ingratiating personality, sings tolerably, and dances excellently. Bob Hall also pleased the Harlemites Monday, though the material he has to offer is very inferior. Others on the bill are the Four Meryl Prince Girls, a quartette of good-voiced, good-looking, well-dressed young women; Sully and Houghton, in "Between Dances"; Mr. and Mrs. Joseph Norcross in "Their Golden Wedding"; and Frank and Milt Britton, xylophone "jazz-hounds." MARTIN.

Fine Program at Proctor's 23d St. During First Half

The recent bills at Proctor's Twenty-third Street have been for the most part very good. But the program for the first half of this week is exceptional. It is headed by Joe Whitehead and Billie Taylor, a new combination (new acts) that proves to be a sure laugh getter, and Emily Darrell, in her seated-on-the-stage snappy conversation with the orchestra leader.

The other turns were Marguerite Padula, a pianist-singer with ability, Frank Gardner and Co. in an airplane novelty act, the Maxwell Quintet, singers; Kartelli, wire walker; and Welch and Austin. TIDEN.

Proctor's 125th Street Starts Summer Festival

Proctor's 125th Street Theater is holding a Summer Festival for the entire week of June 2. The outstanding features of the bill for the first half of the week, are Ben Bernie and his fiddle, and Will Ward and his Symphony Girls. Bernie manages to get not only comedy but a good bit of music out of his violin, and never fails to please. Will Ward with his ten assistants—five girls and five pianos—also makes decidedly good. The remainder of the bill includes Fenton and Fields, in their offering which the call "Passed by the Board of Censors"; Jonia Hawaiians; Young and Sisters, in juggling; Work and Keit, in "The End of Some Day"; and Whittle, ventriloquist. MARTIN.

CLASS HAS BATTLE WITH VULGARITY

Riverside Has Artistic Acts and Unclean Monologue

Two things stood out on Monday's bill at the Riverside. One act punctuated it by its artistic work and received the most applause of the afternoon, while another punctuated the afternoon with some palpable filth and vulgarity.

Thanks be given to Irene Franklin. She is like a refreshing shower after a sweltering hot day. Where Miss Franklin stood and displayed meritorious worth as one of vaudeville's ever-dependable, bully good entertainers, Al Herman stepped out later and reeled off some raw stuff that would make a fit subject for another caustic sermon by Rabbi Wise. But of course, the rabbi has been too busy lambasting the legitimate and hasn't had time to catch Al swinging some of his unclean remarks.

Apdale's Animals opened and provided some good comedy as well as circusy dumb tricks. Joyce and Lewis started slowly but jumped into bigger favor with their dancing. Their opening might be strengthened between now and the fall.

Nina Payne danced gracefully, interestingly and artistically. She was ably assisted by George Eberles and Justine Elliott. Mignon received the most attention and applause with her Nan Halperin imitation, working hard to put the *Military Wedding* over. Harry Watson, Jr., offered two acts in one, with his comedy work showing up strongly at this juncture.

After intermission Kate Elinore and Sam Williams banged over a laughing hit, with Kate looking younger than ever and just as full of pep despite the humidity. Needless to say that Miss Franklin was a smashing hit. In succession Miss Irene sang *Good Lord, Look at the Practice He Had, Rock a Bye Baby*, with girl characterization and a dance that displayed versatility; *Me At My Age and Him An Actor* soliloquy, *You're Only Passing Through*, a comic number done in slang, with an encore, being a few remarks by a chorus lady upon our national calamity (per Miss Franklin's announcement), *Can You Picture Broadway When the Town Goes Dry*. Miss Franklin was in splendid voice. After the Herman deluge of filth appeared the Dennis Brothers, a good closer. MARK.



By Ed. Randall

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IN THE SONG SHOP

Cecile Arnold Is Considered a Find—Five for One—
Vincent Sherwood Makes a Record—
Stern & Co. to Move

By E. M. WICKES

HENRY WATERSON thinks that Cecile Arnold will be a song-writing sensation within the next year, hence he has put her under contract for a term of years. And if experience and versatility are a criterion re ability she should make good. Although Miss Arnold is only twenty-two years old, she has traveled all over the globe. She is a protegee of Heinrich Conried and has given recitals in Europe, United States and South America. When she was twelve years old Mr. Conried sent her to the conservatory at Vienna. She plays a four-manual organ, violin, harp and piano.

Before coming to New York recently she was starring in pictures for Jesse Lasky. Since signing her contract she has written *I Want Just Only You* for May Irwin's show, *Ming Toy* for "East Is West," and *Orange Blossom Time* for another production. Her only popular number to date is called *Sweet Mama*, which will be featured by the firm. Miss Arnold writes words and music, and those who know her well predict that she will be another sensation like Irving Berlin was years ago. Miss Arnold has also taken a fling at vaudeville. During the war she was a Spanish and French interpreter for the Government at San Domingo.

Five For One

The other night a young girl was cutting out pages from a theatrical paper. From time to time she pasted a page on a piece of card-board. And each page that she cut out carried the words and music of some new song that had been advertised. When queried about it she replied:

"I save money by this. Another girl told me about it. You see, by cutting the songs advertised in the theatrical papers I get five and six songs for the price of one. I don't care if I don't get the title page. All I need is the words and melody to learn the song. It's a good way to cut down the high cost of music."

But she didn't say that it was an excellent way to cut down sales on the publishers.

Sherwood Makes a Record

Vincent Sherwood, general manager for the McKinley Music Com-

pany, has established a record by landing *Sweet Hawaiian Moonlight* with every phonograph and player roll company in the country. Sherwood has been working hard for six months to accomplish this. As a result the song has been advanced from the popular into the high-priced catalogue and is selling better now than it did when it was a ten-cent number. McKinley Music Co. has issued a vocal and instrumental edition.

Stern & Co. to Move

The big business that Jos. W. Stern & Co. have enjoyed during the past year has compelled them to look for new quarters. *Oh, Helen! I'm Glad I Can Make You Cry*, *Indianola*, *Kentucky Dream*, *Pajamah* and *Tears of Love* have been tremendous sellers. *All Those in Favor Say Aye*, *Wait and See*, and *Dixie Is Dixie Once More* are also pulling big orders.

For the present the firm will shift the professional offices from 1556 Broadway to quarters just around the corner, where there will be more room. The firm holds an option on a wonderful spot on Broadway, but will not be able to take it over for about two years. Then a new building will be erected, and the professional and executive departments will be moved into the new Stern Building.

Buckeye Coming to New York

Some time in July the Buckeye Music Co., of Columbus, Ohio, will open a New York office in the publishing district. Chas. Roy Cox, the president, will bring with him a competent staff of professional men and salesmen. Mr. Cox said that he will launch a big advertising campaign, which will include the taking of space in a big national magazine and a hundred newspapers. *Hearts, Gal of Mine* and several new numbers will get the benefit of the publicity.

B. D. Nice & Co., Ready

B. D. Nice & Co., Inc., have opened a publishing house at 1544 Broadway. Benjamin W. Levy, the President, will also act as general manager. Mr. Levy is an attorney and an associate of Leonard M. Wall-

DRAMATIC MIRROR

stein, former Commissioner of Accounts, Lee David, composer of *Wild Honey*, has been placed under contract. He has already written for the firm *Romance*, *Tents of Arabs*, and *Wondering*.

Singing "Blues" Songs

Al Bernard, known as "The Boy From Dixie," late of musical comedy fame, is now in New York singing "blue" songs exclusively for the Columbia, Edison, Emerson and Aeolian Phonograph Companies. Bernard being born in the South and as New Orleans, his home, is the place where jazz music and blue melody originated it is no wonder that he can imitate the negro in this mournful line of songs. Bernard is the writer of the famous coon song, *Shake, Rattle and Roll*, which has been sung by himself on the various phonographs. He is also the writer of *I Want to Hold You in My Arms*, *Catastrophe* and the *Venus Blues*.

It is Taught to Kids

Till We Meet Again has taken such a hold on the public that it is being taught to school children and even to the kiddies in several orphan asylums. Next thing you know, folks will be singing it in churches, for it has wonderful hymn melody.

Rose Abrams Traveling

Rose Abrams, saleswoman for McKinley Music Co., has been covering some Jersey territory, in addition to looking after the music counter in Jersey's biggest department store.

Coming and Going

Ray Walker has signed up to stay with the doughboys on the other side until the last batch leaves for home. The other members of his unit have been back in this country some time.

Harry Ferguson is back from France, where he spent eight months entertaining the soldiers. Ida May, a popular member of his unit, returned with him.

Lee David, composer of *Wild Honey*, has signed a contract to write for B. D. Nice & Co.

Eddie Green, writer of *A Good Man Is Hard to Find*, is featuring this number with the De Luxe Players.

The Musical Spillers, stars with Jean Bedini's "Peekaboo" company, are featuring Pace and Handy's *Jugo Blues*.

Jack Robbins has been released from the army and has opened an office at 145 W. 45th Street for the convenience of musical directors.

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Pollock in "The Ballet Girl"

At some time in every man's life no matter how much a woman hater he may be, the thrill of meeting an actress behind the scenes comes to them all. This is the basis of "The Ballet Girl" written by Percy Pollock, formerly proprietor of the Gannon Pollock repertoire companies and last appearing to the knowledge of reviewer in a legitimate production, namely "De Luxe Annie." A chorus girl in a tank show has sprained her ankle, the gentle rube doctor is called in. He's as straight laced as you can make 'em. But the locality needing his medical attention gets him a little giddy. But also he has a rival in the stage manager. They vie with each other for the honor of dining her at supper in the village grille. Success in this distinction goes to the credit of the stage manager's industrious love making. There are many funny lines, the one which has the biggest punch is "Why don't they white-wash the girl's legs?" the ethics of which are explained in Vaudeville Volleys. Pollock is excellent as the rube doctor, but the stage manager wears a white linen coat resembling a butler's or a barber's which the reviewer never saw a stage manager wear in his years of back stage visiting. The tempo of the sketch is geared correctly, but there should be a little more meat to the plot.

HIGGINS.

Bennie Kirkland

A black face comedian who appeared at Proctor's 125th Street Theater. His monologue was spoken too rapidly for all his jokes to get over, yet some of them made the audience laugh, the status of his act, however, must be registered as rather colorless not because it was not freakish but because it was like a house in a row of twenty others, all looking the same. There is nothing new under the sun, but you can cut colored papers into different shapes and paste them together and have something that looks different. Think it over, Bennie Kirkland.

HIGGINS.

Bender and Meehan

Bender and Meehan have not rehearsed their act enough, or from appearances at the Fifth Avenue they did not sufficiently drill the stage attaches to lower their swinging ropes at the proper cue. Furthermore their gymnasium style of work hasn't much novelty to it. Some laughter was created, however, by one purposely falling hard on his nose and mentioning something about it being caught in the hole in the floor. There was genuine laughter at the conclusion of this sentence. Singing *Come On Papa* helped them win applause, but the act lacks punch and the reviewer feels confident that if they ask a sincere friend, his criticism will parallel with the printed one.

HIGGINS.

Howard Comedy Four

Lively boys in picturesque gray suits with good songs, made up this combination. *Wild, Wild Women* and *Johnny's In Town* were good encore pullers. The song about "Without a Shirt" was a palm blisterer, too. At times their hilarity at Proctor's 125th nearly stopped the show.

HIGGINS.

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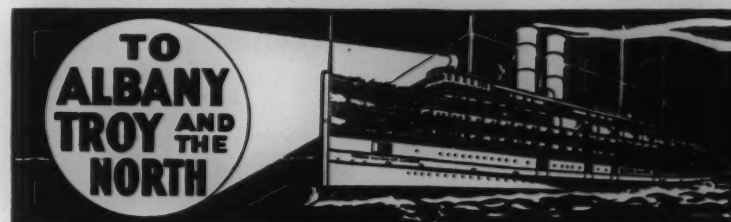
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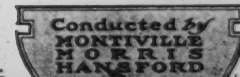
TEA for 3

By Roi Cooper Megrue
Intoxicating As a Cocktail

SEE PAGE 899
THERE IS SOMETHING
THERE FOR YOU



PHOTOPLAY MUSIC



VERSATILE MUSICIANS SHOULD PREPARE THE CUE-SHEETS FOR PICTURES

BY FRANK STEWART ADAMS

CUE-SHEETS instead of being entrusted to amateurs, influenced by commercialistic considerations, should be prepared by versatile musicians, acquainted with a wide range of music, classical and popular, ancient and modern, who understand fitting music to pictures.

Propagandizing a certain publisher's output is well enough, but when this is so limited that the same numbers are used from year to year, it is time other publishers were drawn on for material. *Capricious Colette* is charming, but she should be given a rest, and thus give Lizzie and Flossie a chance. Likewise that Vampire, who's always busy, and the Sinister Theme.

Musical Setting Important

The musical setting is important, but if pictures were played as indicated on some cue-sheets, they would go flat, not to mention the audience clamoring for new music. Instances where the wrong kind of number is suggested are legion. For a quiet scene with no action Nevin's *Tournament* was indicated; for a scene where Nevin's *Country Dance* would have fitted, Mendelssohn's *Rondo Capriccioso* (a much abused number) was indicated. And Poldini's *Valse Poupée* can not be distorted into a love-theme, as in "The Dawn of a Tomorrow."

Cryptic Hieroglyphics

Terms like *Allegro* or *Andante* might mean a symphony movement or a ballad. But we find descriptions of the scenes and the suggested music in the form of cryptic hieroglyphics, for which presumably a code may be purchased. Here are some illuminative excerpts: "Hy. Dr. Desc., Hy. Leg. Myst., Sweet, pathetic, neutral sweet, light happy piece, sentimental sweet, winsome intermezzo; minor leg, Hy. rom. leg." (I presume leg. is an abbreviation—if it is a complete word, its use is open to suspicion, especially in connection with "heavy" or "romantic"!)

Circumstances Vary Settings

We are told to use music "suggesting romance." We have been in situations suggesting romance, and know how it feels, but a proper musical setting would vary with circumstances. Supposedly "heavy" refers to physical characteristics of the parties achieving the romance. Furthermore, it is not clear what qualifications in a composition place it in the category of "sweet" things. Perhaps *Sweet Springtime* is an example.

Superfluous Instructions

"Play to action" is superfluous. Good leaders play everything to ac-

tion, more or less. They can also tell at first sight whether to play *pp* or *ff*. And again, it is seldom worth while to play the theme (or anything else) for 20 seconds. On one cue-sheet a number was marked, "Continue 40 minutes"—taxing to players and audience. In one cue-sheet the time is divided into units of 1 and $\frac{3}{4}$ minutes, so the leader or organist has to have a stop watch in one hand and a pencil in the other.

Exercise of Imagination

The picture game requires great exercise of the imagination, but in cue-sheets certain compositions are endowed with attributes which they do not intrinsically possess. An accompaniment of repeated chords in nine-eight or twelve-eight (*Love Song*, Flegier) makes a number dramatic or melo-dramatic, terms frequently used in ignorance of their real meaning, as applied to pictures. Sinding's *Rustle of Spring* is much pecked at in this respect. It has been termed "heavy and dramatic agitato," but it is none of these things. Its title describes its character. It is animato, but not agitato, and certainly not heavy.

Debauched Style

This leads us to mention the debauched condition in musical style affected by many leaders and players to make pictures go over "strong." Everything of an agitated nature is taken too fast. Tempos and interpretations are ruthlessly distorted. This is due partly to the insistence of low-comedy managers on "pep" as the only desirable quality in picture music. In an overture like "Oberon" the cantabile second theme is whipped into a presto agitato. One is reminded of musical acts riding rough-shod through "William Tell" and "Zampa," so the composer himself couldn't recognize them.

Cue Sheets

Most cue-sheets are put together the way many leaders lay out their programs—without careful thought. Any "hurry" or love-theme within reach is grabbed and each scene is treated separately, without considering its relation to the drama as a whole. For instance, in "Fedora," "The Yellow Ticket" and "The New Moon," the atmosphere is not only Russian, but surcharged with portentous gloom, even in the brighter scenes. Such bandying with words as I have mentioned above is mere camouflage, making picture playing a dull, mechanical routine. A pianola or player-organ would serve the purpose just as well as a human being at the keyboard.

SPECIALLY ADAPTED TO PHOTO PLAYING ALBUM WORKS

| | |
|--------------------------------------|------------------|
| From My Garden, 5 pcs., Friml | Schirmer |
| Sylvan Sketches, 5 pcs., Helm | Boston Music Co. |
| O'er Hill and Dale, 4 pcs., Nevin | Church |
| Bohemian Composers, 12 pcs., | Boston Music Co. |
| Petit Roman, 6 pcs., | Schmidt |
| Lantern Suite, 4 pcs., Rowley | Schirmer |
| Old World City, 5 pcs., Lind | Augener |
| California Suite, 6 pcs., Friml | Schmidt |
| Forgotten Fairy Tales, 4 pcs., Thorn | Schmidt |

CLEV'LND-STILLMAN

Sentimental Songs Feature "Daddy Long Legs"

Manager Jack Kuhn and his enthusiastic patrons all agreed with Mary Pickford that her current release, "Daddy Long Legs," is far and away the best thing she has ever done. Mr. Kuhn said that everyone was delighted with the picture, including his competitors. The music selected to accompany "Daddy Long Legs" was temperamental and fitted the plot of the play to a nicety. Di-

rector Hyman Spitalny opened his overture with selections from "Oh! My Dear," by Hirsch. This was followed by a series of sentimental tunes of popular character, including Friml's *Young Love*, and *Meet Me at Twilight* by Sidney Harris.

LOEB.

IND'PL'S—CIRCLE

Popular and Classic Music for Fairbanks Film

Director Natiello selected "The Canary" as the overture for the Douglas Fairbanks picture, "Knickerbocker Buckaroo," with a musical setting including *Pizzicato Serenade*, by Muller-Bergdaus; *Topsy* (one-step), by Hugo Frey; *Second Arabesque*, by Debussy; *Serenade*, by H. Ern; *Take Your Girlie to the Movies*, by P. Wendling; *In the Seraglio*, *Southwestern Idyl*, by Berge; *Two Thomas Cats*, by Lew Smith; *Serio Comique*, by Sorenson, Jr.; *In the Tavern*, from suite "From the South," by Nicode; *March of the Dwarfs*, by Grieg; part one of the *Gitanilla Suite*, by Lacombe; *Sachem*, by G. Rosey; *Furor Galop*, by Tobani; *The Lion Chase*, by Koelling; *Dance of the Hours*, by Ponchielli; part of *Orpheus Overture*, by Offenbach; *In the Village*, from "Scenes Poetique," by Godard; *Girl o' Mine*, by F. Tours, and *I Think You're Absolutely Wonderful*, by H. Carroll.

KIRKWOOD.

HANSFORD'S MUSIC CUES FOR THE BIG FEATURES

"The Mayor of Filbert" (Triangle)

Love theme suggested: *Souvenir*, Drdla.
Open with rather dramatic piece, minor key.
Title: Schmidt, the Mayor—heavy, somewhat mysterious.
T. Headquarters of the League—change to neutral moderato.
T. Kultur teaches—rather lively.
T. Sure, I know all the—still lively.
T. Molly Vaughn—theme.
T. Charles Smith steps—a one-step.
T. What are you trying to—rather dramatic.
At interior of saloon—a tragic minor.
T. In a neighboring town—light intermezzo.
T. Daddy where have you—theme.
T. We'd better watch him—a popular dance, one-step.
At children in garden—play fanciful piece.
T. Saturday night in Filbert—agitato.
T. The substitute Mayor—work up with action.
T. The day before Election—agitato dramatic, work up.
T. Molly I'm not John—hurry.
T. Election night—a march.
T. On the road to—theme to end.

"The Social Pirate" (World)

Love theme suggested: *At Twilight*, Nevin.
Open picture with theme.
At cabaret—play a one-step.
Begin neutral intermezzo at end of dance.
Silence at speaker, if desired.
For violin solo, *Humoresque*, Dvorak, direct cue.
Agitato at fight.
T. Mrs. Norma Ridgeway—an intermezzo.
T. Despite her illness—rather dramatic.
T. Your room will always—slow sentimental.
T. Senor Valrez sailed—theme.
T. At the Locusts—a waltz.
Dolores plays, same as before.
T. At the end of a successful—a waltz.
Bruce joins Dolores—theme.
T. The wedding house party—a live polka.
Dolores reads letter—theme.
T. Would you be good—a serenade.
T. I thought I heard—dramatic.
As Dolores leaves room, rather mysterious.
Work up to hurry and agitato to Dolores leaves—then theme to end.
(Cues continued on page 920)

COMPLETE PROGRAMS FROM THE BIG BROADWAY HOUSES

The Rialto

The overture at the Rialto this week is Weber's "Euryanthe," conducted by Hugo Riesenfeld, Nat W. Finston and Joseph Klein. Following this is a splendid Bruce scenic called "Men I Have Met." This contains some very beautiful shots. To accompany this the orchestra plays a new composition by Harry Patterson Hopkins, who was formerly organist at the Broadway Theater. This is one of two Southern Sketches.

The concertmaster, Sascha Fidelman, plays a violin solo, an arrangement of "Lucia" by Lubin. The Rialto Magazine is next with its world news. A scene of bee culture for crippled soldiers was shown to *Bee's Wedding* in the orchestra; and other numbers used were *Yankee Tar*, a Waldteufel waltz, *Forget-me-not*, *Victory Loan March*, *Keep Going* and for Pershing's review of French troops the *Father of Victory*. For the removal of the body of Edith Cavell, the organ and muffled drums were used. Then came the big duet from Verdi's "Otello," sung by Martin Brefel and Edoardo Albano.

Tom Moore, in a dapper policeman's uniform, held the place of honor, in his latest picture, "One of the Finest," from the Goldwyn forces. This proved popular to the large Sunday audience. The orchestra used *Caressing Butterfly* for the love theme, and among other numbers of the excellent musical setting were *Follow the Girl*, *You Bet*, *Clematis*, *Go Get 'Em*, *Jeannette*, *April Buds*, *I Gathered a Rose* and *Under the Leaves*. A Judge Rumbauser cartoon, "The Sawdust Trail," was run to comedy numbers like *Can You Tame Wild Women*, *Geraldine*, *Wild Honey* and *Goodbye Alexander*. The program closed with Schubert's *March Militaire*, played by Arthur Depew.

The Rivoli

The Rivoli is playing a return engagement of Nazimova in "The Red Lantern," with practically the same setting. A new China scenic has been added to take the place of Prizma's China, which was used at the first presentation. This is from the Educational Film Company.

The program opens with "The Glow of the Lantern," a Chinese fantasy, arranged by Adolf Bolm to a scene designed by John Wenger. The dance is done by Isabelle Waters, Florenz Rudolph and Frank Vaeth. Mary Ball sings Bowers' *Chinese Lullaby* from "East Is West." There is a "Mutt and Jeff" cartoon called "The Hold Up."

The organ solo is the *Torchlight March* by Scotson Clark, played by Professor Swinnen. Claude Millard's fine posters again decorate the front of the building, and the interior is hung with tapestries and lanterns.

The Park

The Rothapfel "Unit Program" occupies the Park indefinitely. The whole musical setting of the pictures was done under the supervision of Mr. Rothapfel. Madame Pascova sings Massenet's *Elegie* in the pic-

ture "The Last Hour," making it very effective.

Frank Cork, formerly assistant conductor at the Rialto Theater, has been secured to lead the orchestra of thirty men. John Wenger designed the scenery and Adolf Bolm has staged a beautiful ballet for the occasion. The dancers include Margaret Leeraas and Alexander Umansky of the Bolm Ballet school, both solo dancers in the Metropolitan. Excellent themes for the animated titles in the comedy "Wild Flowers" have been devised by Mr. Rothapfel.

Some exclusive news shots from Kinograms, taken by Tracy Matheson, are a feature of the program this week. These are changed at will. There is an air of refinement about the theater and the program is drawing well.

The Strand

D. W. Griffith holds sway at the Strand this week in his fine "True Heart Susie," a rural drama of intense heart interest, and containing some of the producer's unique photographic effects. Robert Harron and Lillian Gish shine through the whole picture. Carl Edouarde has given it an excellent musical setting, selecting *Roses and Memories*, by Ted Snyder, as the love theme.

Other numbers played were *Then You'll Remember Me*, *Most Anything*, a Schubert Song, Friml's *Woodland Echoes* and Grunfeld's *Romance*. The pianist did some good work at the dance scene in the preacher's home, getting the action in a very realistic manner. At title "William practicing a trial sermon" the organ took the picture. Ralph Brigham played *The Woodland Inn*, Bendix, *Badinage*, Herbert, *Melody* in D-flat, Lippa, and *Nocturnette* by D'Evry. He played *O Promise Me* for the wedding scene. At title "Some Time Afterward" the orchestra resumed and played for the lighter scenes *How You Gonna Keep 'Em Down on the Farm*, ending with the theme brought out as a climax.

The regular overture is a selection from "Aida," and a featured musical number is the Strand Ladies' Quartet in oldtime songs, including *Last Rose of Summer* and *Old Oaken Bucket*. These were sung in front of a new drop of southern country life. Fireflies flickered around them and there was soft moonlight for the lighting.

The scenic was an Outing-Chester called "Where the Screen Tree Grows," which means a Japanese screen effect with herons and not a moving picture screen. For this the orchestra plays *La Farandole*, Mouton. The organ finishes the picture, playing *Serenade* by Jores.

The comedy was a Lyons and Moran (Universal) called "Waiting at the Church," for which the music was made up of good comedy pieces, *Rattle Dazzle*, *Gates of Gladness*, *Singapore* and Sousa's new wedding march. The Topical Review gave the important events of the day, while the orchestra played *Blue Jackets* for returning sailors, *Fighting Tommies* and *Happy Yankee*.

Herbert Sisson played Hoyt's *Scherzo* and Brewer's *Autumn*

Sketch during the feature. The closing organ solo was *Scherzo* by Debut-Pouson.

The Broadway

The Broadway program starts off with a selection from the popular operas, arranged by the conductor of the orchestra, Stanley W. Lawton. After this comes the Broadway Topical Review, showing the world in pictures, including the latest pictures of the flight of the NC-3 and 4. Larry Semon follows in a ripping comedy, "Home Sweet Home," which brings a lot of thrills to the audience. The orchestra and organist play *Everybody Wants the Key to My Cellar* and *Johnny's In Town*. A Bruce scenic, "The Sunset Trail," is accompanied with selections from "Katinka," Friml's popular musical comedy. Then comes the feature of the week, H. B. Warner in "The Man Who Turned White," a gripping romance of the desert sands. The orchestral setting is especially good, containing such oriental numbers as *In Sight of the Oasis*, a dance, *Cleopatra*, played for a dancer in the wine cellar with fine effect. Tosti's *Goodbye* was used for a farewell scene. A trailer on the scenic was Felton's comical "Hula Hula Cabaret," for which the organist used Hawaiian tunes.

The Broadway house programs are excellently done, having borders suggestive of the feature for the week. The full size lobby pictures are done in the Kassell studios, while the outside posters are the work of Murphy and Brode. The program cover is a large photograph of H. B. Warner.

PITTSBURG—GRAND Southern Melodies Feature "Come Out of the Kitchen"

At the Grand Marguerite Clark in "Come Out of the Kitchen," was screened to Myddleton's *Down South*. When Crane sees Pickaninny Nevin's *Mighty Like A Rose*, is used with good effect. Myddleton's *By the Suwannee River* is used when the characters of the old negro mammy and her pickaninny are introduced.

Je Sais Que Vous Etes Gentil is used for the love theme, when permissible. Some of the other numbers used are: *Rhapsodie*, Schytte; *Burlesque*, Saenger; *Second Valse*, Godard; *Celtic Dance*, Bullard; *Mandoline*, De Bussy; *Evening Calm*, Parienteau-Sibelius; *Coquette*, Arensky. The overture used was Tchaikowsky's 1812.

LATUS.

Sunday Concerts

Prof. Heller, the musical conductor of the California Theater, San Francisco, and the Tivoli's leader, Prof. De Mandil, are pleasing and attracting music lovers with concerts every Sunday morning at the California and at 2 p.m. at the Tivoli.

White at Crandall's

Lewis White, pianist, is a new feature of the program at Crandall's Metropolitan Theater in Washington, D. C.

Rivoli Repeats "Red Lantern"

The Rivoli Theater is repeating the showing of "The Red Lantern" in which Nazimova appears.

"The Road Called Straight" (Goldwyn)

Theme suggested: *Caressing Butterfly*, Barthelemy.
Open with a sentimental waltz.
Title: Robert Swiftmore—theme.
T. I want you to give me—an intermezzo.
T. The government's case—a polka.
T. Mother, dear—a romance.
At office interior—theme.
T. A western lover—a hurry.
T. My name is—a light intermezzo.
T. The cradle robber—a soft gavotte.
T. This chap will need—theme.
T. Here's the box—a simple melody.
T. But I haven't time—a hurry.
T. If you tell them—theme.
T. So the honeymoon—slow movement.
T. And so the honeyless—rather dramatic.
T. To his place—a hurry.
Into rather dramatic, agitato.
T. The road called straight—theme.

"Break the News to Mother" (Goldwyn)

Love theme: *Break the News to Mother*, Harris.
Open with a light intermezzo.
Title: The next morning—a waltz.
At mother waiting, son—agitato.
T. A mother's plea—tragic mood.
T. David's love for his—a light romance style.
T. You can't put that over—rather sinister.
T. This time I am—a misterioso.
T. Hello, hello—agitato.
T. A difficult mission—dramatic.
T. Flint accuses Dave—theme.
Go into dramatic with Pop Henkel's visit.
Then into theme again at "A year later."
T. Even to his despairing mother—an intermezzo.
T. Go on—theme.
T. Bring her this—rather dramatic movement.
T. The announcement—theme.
T. The return of the—somewhat dramatic.
T. Mother, I dreamed—a stirring march, then theme.

"Beating the Odds" (Vitagraph)

Love theme suggested: *Woodland Echoes*, Friml.
Open with theme.
Title: One of the free—a popular ballad.
Amy drops her bag—theme.
Dave leaves her—dramatic, rather sentimental.
T. That man would—characteristic Chinese.
T. Doc, you're wasting—an intermezzo, light.
T. Make your friends—theme.
T. I came out to show—a waltz.
T. Gail Rogers—theme.
T. Shame, it's a tonic—misterioso, heavy.
Dave talks to Rosalie—theme.
T. Time, the magic wand—minor mood, soft.
T. Miss Rogers—theme.
T. That evening—dramatic.
T. Let's be married—a waltz.
T. Many forces may—theme.
T. Well, well—agitato.
T. Rosalie, I'm not satisfied—theme.
T. Your stepmother—slow dramatic.
Dave sees child—theme to end.

SCREEN PLAYS AND PLAYERS

ZUKOR TO MAKE SYD CHAPLIN WORTHY RIVAL OF BROTHER

Foxy Coup by Head of Famous Players-Lasky Enables that Concern to Place "Chaplin Comedies" in the Field Against the United Artists

THE confirmation of the signing of Syd Chaplin by the Famous Players-Lasky Co. brings out the fact that Adolf Zukor has stolen a march upon the recently formed United Artists' Corporation. Not that the U. A. C. was unable to dicker for the services of Syd Chaplin but perhaps did not care to stake so much money on him when his brother Charles Chaplin was one of the principal members of the United Artists' starring organization.

To men long in the know the signing of Syd was a ten-strike by the Zukor interests. In the first place there are many who honestly think Syd is a funnier comedian than his brother and who do know that he is more original and creative than Charles.

Why Charles permitted his brother to leave his fold is somewhat of a mystery to Eastern film manufacturers. It is known that Syd, in addition to proving a corking good comedy foil for Charles in some of his big pictures, was largely responsible and individually instrumental in the arrangement and completion of the Chaplin comedy continuity.

One of the best comedy characterizations in films was that enacted by Syd in the Charles Chaplin feature, "Shoulder Arms." Many critics unhesitatingly wrote that Syd's work was half of the success of the picture. It appears that Syd has at different times been approached by film companies regarding his personal services but an agreement with Charles prevented any acceptances.

According to the statement by the F. P.-Lasky Co. Syd will be on velvet for the next two years; the arrangement is for him to make four five-reel comedies within two years for which he is to receive \$1,000,000. It is understood that \$250,000 will be paid upon the completion of each negative with proper advances to meet cost of manufacture. This contract arrangement makes Syd Chaplin a film factor to be reckoned with. It is reported he was drawing \$40,000 from Charles for personal management of his brother's business up to a certain stage.

The main achievement by Zukor is that his releasing corporation is now in a position to place a multiple-reel Chaplin comedy on the market to compete with the Chaplin subjects released by the United Artists.

There is no avenue perhaps for Charles to stop Syd from using the family name as Syd used it in films ever since he knew what a camera looked like.

The wisecracks of the film world not only give Zukor credit for putting over a great business deal, but unanimously declare that the F. P.-Lasky Co. is in a position to make big profits on the Syd Chaplin films and at the same time provide the best "opposition" imaginable to all rival manufacturers.

The Syd Chaplin coup is the second that Zukor has put over within the recent month, the Zukor interests having startled the industry by the combined purchase of the Rialto and Rivoli picture theaters of New York.

Two New York Cities Act on Sunday Film Bills

By a vote of 8 to 5, the Common Council of Albany has adopted a city ordinance permitting Sunday motion pictures. If the Mayor does not veto the ordinance it will become a law on Sunday, June 15. The ordinance, before it was passed, was considerably amended.

Mayor Charles A. Simon of Schenectady has vetoed the city ordinance passed by the Common Council Monday night permitting the opening of theaters on Sundays for the purpose of giving motion picture exhibitions. For the present, at least, the motion picture houses will be compelled to remain closed.

Marguerita Sylva in Films

Madame Marguerita Sylva will bring her vaudeville season to a termination the week of June 23 when she plays at Atlantic City. Thereafter she will appear in the first picture to be made by the Marguerita Sylva Film Company, returning to vaudeville late in August when she begins at San Francisco a trans-continental vaudeville tour.

Wallace Films Incorporated to Star Richard Travers

Wallace Films have been incorporated in Ohio recently, to star Capt. Richard Travers, former Essanay star, who has but lately received his discharge from the army. Headquarters of the new company have been established in Room 108 Hotel Winton, Cleveland. Travers' leading lady is to be chosen from among local contestants. Three prominent business men of Cleveland are to be judges, and the winner will be announced next week. Everyone is eligible.

"The Sea Wolf" to Be Produced

"The Sea Wolf," by Jack London, is to be produced by the Famous Players-Lasky Corporation in Hollywood. George Melford will direct.

Mary Miles Minter To Sign Big Contract With F-P-Lasky
"Yankee Doodle In Berlin" Opening in June On Broadway
"The Unpardonable Sin" Stops Run After Five Weeks
E. M. Asher Here From Coast To Represent Mack Sennett
Jimmy Grainger Signs Up With New Neilan Film Company

PATHE CO. FINDS BILLBOARDS COSTLY

Experimental Advertising Scheme Not Only Expensive, But Doubtful

The story is going the rounds that the Pathe company found its proposed campaign of billboard advertising not only a mighty expensive experiment but is still in the dark as to what extent it benefited the Pathe concern. The film world had gotten the impression that when Pathe decided a large and extensive billboard exploitation for its films, that Pathe would eliminate much of its advertising with trade publications.

Pathe pasted 24-sheets right and left and gave the litho companies some fat contracts, but it is now understood that Pathe has learned much to its sorrow that billboards are not the medium whereby the exhibitor and manager can be reached.

United Artists Get Charter

The United Artists' Corporation granted a charter under the laws of the State of Delaware, has been authorized by Secretary of State Francis M. Hugo to engage in the business of producing and dealing in motion picture and photoplay films in New York State. The concern is capitalized at \$140,000 and will be represented by Oscar A. Price, 729 Seventh Ave., New York City.

Hart Presents Rainey Picture in Chicago

Chas. S. Hart presented Paul J. Rainey's "Heart of the Jungle" at the Olympic, Chicago, Sunday, June 1, for an indefinite run.

D. W. Griffith's repertory season started at the Illinois, Decoration Day, May 30, the initial offering being "Broken Blossoms."

No-Star Film Plan

Arrangements are under way by Mr. Quinn and associates whereby a series of big picture subjects will be made without a single playing star being engaged. This project is fashioned on the plan to make the picture and enactment of characters appeal to the exhibitors and theater patrons upon their merit only.

Pictures at Coney Island

With Coney Island again open for its summer season the motion picture shows are in full blast with an apparent increase in the number of screens in operation. Inasmuch as Coney Island prices have gone sky-larking and complaints are being heard on all sides as to their unexpected prevalence the popularity of the picture show is such that many a dime will find its way into the box office instead of outside channels.

NEW YORK CENTER STUDIO ACTIVITY

All Bunk that Film-Makers Are Passing Up East—Unusual Progress Here

Despite stories to the contrary, the numerous manufacturers of the big picture subjects are not passing up the East as a center of studio activity. On the other hand increased activity both in the rental and the building of new studios indicate that New York in particular is becoming more of a film-making point than heretofore.

The press bureau of the Fox Film Corporation obtained much space in the New York dailies of last week by the announcement of the construction of the largest picture studio in the world, the site to be on Tenth Avenue within two minutes of Times Square. Whether the Fox project is to become a realization is a matter of the future to develop but the details of the mammoth studio made bulky copy for the New York papers.

Meanwhile recently formed manufacturing companies which include the American Cinema Corporation have announced the making of pictures in eastern studios. The V. B. K. Film Corporation which has Mrs. Sidney Drew under promise to continue the making of films, has rented the Vitagraph Studios for the summer.

It looks like a mighty busy summer in all the studios in the East, with several of those dark for some time heretofore having either been sold or rented for film manufacture.

Standard's Picture Policy for Summer Only

The Standard Theater, where motion pictures are now being shown, is not to revert permanently to the showing of films, this policy being employed only for the summer season. At the beginning of next season the Standard will again resume its policy of high class attractions direct from their Broadway run.

Court Affirms Sentence of Motion Picture Producer

Sentences of three years' imprisonment of Robert Goldstein, Los Angeles motion picture producer, for violating the espionage act in the making and presentation of a film entitled "The Spirit of 1776," was affirmed by the United States Circuit Court of Appeals.

The objectionable feature of the film was depiction of English troops bayoneting American children, and like acts.

The original sentence of Goldstein to ten years' imprisonment was commuted by President Wilson to a term of three years.

New Brooklyn Theater

Plans for a new Brooklyn picture house have been filed. It will be built on the block bounded by King's Highway, Coney Island Avenue, Avenue Q and East Twelfth Street, on a plot 90 x 210. The theater will seat 2,500 and will cost \$250,000.

OH, GIRL!



In "Some Bride" (Metro) Viola Dana goes to sleep near the deep.

Wanda Hawley is to be the Peg in the Famous Players-Lasky production of "Peg o' My Heart"



Corinne Griffith now appearing in "Thin Ice" (Vitagraph) displays the latest mode in thin summer pajamas



Phillis Haver giving the ha-ha in "Hearts and Flowers" and—



Witzel

Marvel Rea (Long may she wave!) in the same (Para.-Sennett)



Shirley Mason, in "Some Bride" (Paramount), is beginning early reading fashions

Bessie Love, both Yankee and princess in "The Yankee Princess" (Vitagraph)



Kathleen O'Connor, one of the recent Universal acquisitions, is noted for her striking and extensive wardrobe



WITHOUT FEAR OR FAVOR—By an Old Exhibitor

HON. CARTER GLASS,
Secretary of the Treasury,
Washington, D. C.

DEAR SIR:

THE Treasury Department has time and again seen fit to pay its compliments to the motion picture industry of the United States for effective educational work in the behalf of patriotic causes, such as the various Liberty Loan drives.

I think, therefore, that the Treasury Department, through yourself, will be eager to aid any movement that has for its aim the strengthening of the motion picture industry.

At the present time you can strengthen us immeasurably by helping to chase out of our midst the crooked stock promoters who have made the name "Motion Pictures" a stench in the nostrils of the great investing public.

The industry cannot prosper if it does not enjoy the confidence and good will of that public. If the faith of that public is abused, the free flow of necessary capital stops and funds for even legitimate development can only be obtained from limited sources. The result is that a few parties, representing such sources, can quickly manage to control an entire industry. It has happened in other industries in which public confidence was lacking.

The single public official in the entire country who has made a special drive on movie stock crooks has been relieved of his duties in New York and, as I understand it, is now about to call on you "for aid in the creation of a Federal Bureau that will investigate commercial frauds of all sorts," including those operating under the guise of "Motion Picture Enterprises."

I refer to Mr. Edwin S. Brogan, former Deputy Assistant Attorney of New York.

I have not the slightest personal interest in Mr. Brogan.

I have never met the gentleman in my life.

This page has conducted a relentless war on the promoters who have besmirched and impaired the good name and standing of this industry. It has had a little assistance in this campaign from Mr. Hoyne in Chicago, and by the Los Angeles district attorney, but the greatest results by far on the part of a public prosecutor were obtained by Mr. Brogan in New York.

It is the earnest plea of this writer that you listen carefully to Mr. Brogan and if possible aid the establishment on a national basis of the work this man has been carrying on so successfully in this city.

Very truly yours,
WITHOUT FEAR OR FAVOR.

Over the Cliff?

J. D. Williams is dead right. Don't let us go over the cliff in this "open market" thing. There is that terrible danger of going to the other extreme—in this case to a "hold-up man's" market!

It can happen on both sides! The distributor could tax the exhibitor an exorbitant figure for a sure-fire feature, and the exhibitor would be forced to pay it.

Appeal to Secretary of Treasury Glass to Help Rid Industry of Crooked Stock Promoters—J. D. Williams' Warning—Tippett Says London is Logical Sales Center of Industry—Sherry's New Plan

On the other hand if the feature is not sure-fire, although worthwhile, the exhibitor can push the price of it down to a losing figure for the distributor, because the mere fact that he could have had it and has turned it down will speak against the film with the next exhibitor to whom it is offered.

On the one hand you find a distributor saying: "Now, your theater has been playing up Miss Flapjack and you've got to have her in this sure-fire thing. But you will have to pay my price. It is four times what you paid for her before. Take it or leave it."

And the exhibitor who is considering an ordinary good Flapjack release tells the salesman. "You fellows will have to chop your prices to pieces. It is a good enough picture but I can do without it. And you cannot get a good price for it in this territory if I turned it down! Think of the way the prestige of this picture will cave in when it is known that we thought it wasn't good enough to play next week!"

The market is now out of the frying pan and it must not jump into the fire.

Exhibitors have been "held in" so long that they would be only human if they tried to jump out of the traces altogether!

The exhibiting field has gotten away from the worst phases of this closed-booking business, but it had better go easy about upsetting the present "series plan." The trouble about so many revolutions is that they go too far—let us hope that sanity will prevail in this fastest growing of modern businesses.

Unwise Committee Appointments

Last year in writing of the personnel of the exhibitors committee that had made an unsuccessful fight for Sunday opening in New York State, I commented upon the unwise predominance of Jewish names. It appeared plain to me at the time that Gentile members of the industry ought make a fight for film entertainment on their Sabbath.

And I see in to-day's news that while the Common Council of Schenectady voted eight to five in favor of Sunday pictures, the chief point made by a clergyman of the Anti forces was that "many of the picture people profess a religion that sets a Sabbath Day other than ours."

The minister could understand why such persons would not view the matter of movies on Sunday as might people of his own faith. Over thirty thousand petitions in favor of Sunday movies were submitted and the victory in the Council followed very quickly.

But the clergyman on the losing side advanced a contention that

might have changed this result and I continue to feel, and to strenuously declare, that the personnel of our Sunday Opening Committees should be selected to suit the occasion!

Shifting the Capitol

John Tippett tells us that London is the logical sales center of the film industry and that New York must eventually permit London to be the Commercial Capitol of the Movies.

He says the proximity of London to so many of the foreign film markets warrants it.

There is a good deal to what John says, particularly when he backs his opinions up with his money. It is understood that British financial interests, working through Tippett, are in the American field seeking to purchase pictures with foreign appeal.

These pictures will be sold to the world-territory through London. It will not take many good pictures "London-exported" to bring that channel of export "back" as strong as ever!

It all goes to show what a practical man John Tippett is. He does not simply wish London was again the export center but draws in his lines in a way that can bring it about!

But there is nothing surprisingly new about his international exchange idea. Hi Winik and Pliny Craft had the real thing in such an exchange seven years ago. In fact, at that time, Hi had a reputation for picking European "winners" for the American market that was second to none.

Hi quit winner-picking in Europe long ago, but he is making more money than ever. I see his W. H. Company paid the Triangle one million dollars last year from profits on re-issues.

Correcting the Critic!

I have a letter that criticizes a producer for making a film from a story that had been issued in picture form four years ago.

But there is no basis for such a kick. The story is a big one and is worth revival.

And it has a better reason for re-production than even that. The story was made only indifferently well four years ago. To-day it can be made *ever* so much better.

Even if it had been unusually well produced four years ago, it can stand as a standard story, attention from the Nineteen Nineteen Producer. Because the methods of Nineteen Nineteen are a little ahead of those of Nineteen Fifteen! A standard story should have the benefit of those improved methods.

Often I see stories on the screen to-day that do not warrant the five or six reels given them. I have seen much more worthy stories in the two

and three-reel pictures of long ago.

That suggests another thought. Why shouldn't the exceptional stories that were rushed through for two or three reel release in the old days be located and filmed anew in the footage they *deserve*?

No, I don't think this producer made a mistake. On the contrary I think my correspondent himself is mistaken.

I have no doubt that the craftsmanship of the next five years will show such an advance on that of the present year that many standard writings adapted to the Screen to-day will sensibly be re-produced by the man with the megaphone in 1924!

Sherry's Sane Move

William L. Sherry has his "special representatives" out. They will headquarter at Frank Hall Exchanges and boom Sherry business from these depots. Mr. Sherry ought have done this in the very beginning! The mistake of his life was to attempt to establish Sherry exchanges all over the country.

Here again you have a problem in movie extremes!

I don't believe that the owner of films will get results by turning them over to an exchange system and letting 'em go at that.

He should appoint a few good hustlers and have them follow up the bookings of his films from the branches of the exchange system he picks.

The other extreme is the "open-an-office" one! Even to-day there are too many exchange systems and exchange branches are costly propositions. Unless business is unusually good the overhead cuts the profits right down to the ground.

The happy solution is the one FEAR OR FAVOR has always advocated—the use of existing exchanges for physical distribution and run-of-business after the special representatives have "opened up the territory" for your picture or pictures.

Too "Liberal"

The Censorship Committee of the National Association, in its protest to Surgeon General Blue against the commercial exploitation of the propaganda picture "Fit to Win," reminds us that the phrase "propaganda" is being worked too hard in the film business, anyway.

'Tis whispered in movie circles that the "rawest" picture that was ever loosed on the public, was passed by the Board of Review because it was "propaganda" in behalf of a most important and meritorious cause.

If the Censorship Committee of the National Association wants to do the industry a benefit, it will urge the Board of Review to quit being too liberal.

The tolerance that the Board has shown in the matter of the "propaganda" picture I mentioned is bound to re-act on the Board no less than upon the industry. Crusades on the movies should go out of fashion. They are kept "the style" purely by pictures like this.

I wish the Board would step on us a little. It will help us a lot!

FIRST SHOWINGS REPORTED BY WIRE

"The Woman Thou Gavest Me"

Paramount-Artcraft Special, Directed by Hugh Ford, Scenario by Beulah Marie Dix

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Popularity of original pulled packed houses."
"Fine picture." Excellent cast."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Being based on Caine's novel and having an excellent cast makes it attractive."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High
Dramatic Interest.....Good
Technical Handling.....Excellent
Coherence.....Good
Acting.....Excellent
Scenic Setting.....Excellent
Photography.....Good
Atmospheric Quality.....Good
Costuming.....Good
Quality as a Picture.....Excellent

WHAT IT IS

A woman's great love causes her to undergo terrific trials.

"The Lion's Den"

Metro, Bert Lytell, Directed by George D. Baker, Story by Frederick Orin Bartlett

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "Story not unusual but done in a sincere manner." "Fine cast."

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Well staged." "Popular star."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High
Dramatic Interest.....Good
Technical Handling.....Excellent
Coherence.....Convincing
Acting.....Excellent
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

Progressive minister goes into the grocery business between sermons, and not only reforms his crooked competitor, but marries the old man's daughter.

"The Lady of Red Butte"

Paramount, Dorothy Dalton, Directed by Victor L. Schertzinger, Scenario by C. Gardner Sullivan

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Thoroughly interesting."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High
Dramatic Interest.....Tense
Technical Handling.....Excellent
Coherence.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Good

WHAT IT IS

Big-hearted Western girl, keeper of a gambling joint, has a long fight with a religious fanatic.

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

"Words and Music By—"

Fox, Albert Ray and Elinor Fair, Directed by Scott Dunlap, Scenario by Charles Kenyon

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Star's second picture keeps up good average."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Excellent
Dramatic Interest.....Good
Technical Handling.....Good
Coherence.....Excellent
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Costuming.....Good
Quality as a Picture.....Good

WHAT IT IS

Youthful geniuses of small town origin, go to the great city and defy plagiarists and failure which stand between them and ultimate success. Success? Triumph!

"Thin Ice"

Vitagraph, Corinne Griffith, Directed by Tom Mills, Scenario by G. Marion Burton

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Beautiful star." "Griffith popular in my theater."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Fair
Coherence.....Good
Acting.....Fair
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Costuming.....Good
Quality as a Picture.....Fair

WHAT IT IS

Immaculate heroine, involved with a couple of swindlers and a crooked brother, tries her best to keep her criminologist husband's theories to the effect that once a crook means always a crook, from becoming too personal.

"All Wrong"

Pathe, Bryant Washburn, Directed by William Worthington and Raymond West, Scenario by Jack Cunningham

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "A good box-office star." "Whimsical story."

WHAT IT IS

Imaginative young man attempts to make love's young dream last forever by marrying the girl he loves, living in a separate apartment, and continuing his courtship. But it doesn't work very well.

"The Man Who Turned White"

Exhibitors' Mutual, H. B. Warner, Directed by Park Frame, Scenario by George Elwood Jenkins

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "Remarkable acting." "Kept audience interested."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Unusual
Dramatic Interest.....Powerful
Technical Handling.....Well Done
Coherence.....Clear
Acting.....Fine
Scenic Setting.....Remarkable
Photography.....Clear
Atmospheric Quality.....Splendid
Costuming.....Good
Quality as a Picture.....Very High

WHAT IT IS

English officer having assumed another's disgrace assumes the garb of an Arab and in the desert finds romance which leads to happiness.

"The Hushed Hour"

Harry Garson, Blanche Sweet, Directed by Edmund Mortimer

WIRE REPORTS—CENTRAL

Box Office Value.....Great
Exhibitor Comments: "Picture out of the ordinary." "People very much pleased."

WHAT IT IS

Four grown children look upon the face of their father, who has passed on, then for one hour each child sits in meditation as the biography of his or her life comes back in the form of scenes of childhood.

"True Heart Susie"

Artcraft, Lillian Gish and Robert Harron, Directed by D. W. Griffith

WIRE REPORTS—EAST

Box Office Value.....Great
Exhibitor Comments: "A sure winner." "Combination of Griffith film and two popular stars wonderful advantage." "Fine picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Excellent
Coherence.....Good
Acting.....Excellent
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Excellent
Quality as a Picture.....Excellent

WHAT IT IS

Small town girl makes sacrifices to send her lover to college, only to see him fall for a city girl. But she gets him back again all O. K.

"Heads Win"

Universal Industrial Feature

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Good propaganda." "Seemed to interest."

WHAT IT IS

The International Correspondence School shows a young machine shop laborer the road to success.

Rothacker to Release O'Brien's Screen Novelties

The Rothacker Film Mfg. Co., of Chicago, is soon to release a series of novelty screen subjects by Willis O'Brien, whose "The Ghost of Slumber Mountain" has caused a great deal of comment recently.

Mr. O'Brien started his unique work in 1914. In 1916, he came to New York to make pictures for Edison's Conquest Program, for which purpose the Manikin Films, Inc., was formed with Mr. O'Brien as president. It was after this program had been discontinued that he met Herbert Danley, and arrangements were started for "The Ghost of Slumber Mountain."

In order to make his manikins scientifically correct, Mr. O'Brien went to the American Museum of Natural History where he received valuable assistance from Dr. Brown of the Museum.

Adolphe Osso Will Distribute American Pictures Abroad

Adolphe Osso returned to New York recently after an extended stay in France, where he effected arrangements with a chain of exchanges in the principal European cities to distribute American-made motion pictures. Mr. Osso will maintain his headquarters in New York, but plans to divide his time in carrying out the work of his new organization between his London and Paris offices.

The activities of the organization will not be confined to motion pictures, but will also include other forms of amusement, especially the spoken drama.

Sennett Comedy in New York Soon

Sol. L. Lesser, co-owner of Mack Sennett's "Yankee Doodle in Berlin," will bring that feature comedy into New York at the termination of its two-weeks' run at Keith's Hippodrome in Cleveland. The famous Sennett bathing girls are traveling in person with the film as well as Bothwell Browne, the star of the picture.

Thanhouser Incorporates

The Thanhouser Laboratories, Inc., having its principal office in New York City, has filed a certificate of incorporation with the Secretary of State. The enterprise is capitalized at \$200,000, and has been formed for the purpose of conducting a general motion picture business in all of its branches. The stockholders are: Vincent Peters, T. E. Donovan and Cyrus Brim of New York City.

Metro Lot Larger

Metro Pictures Corporation has purchased the five-acre square across Cahuenga Avenue to the East of the main lot in Hollywood. The studios now cover twelve acres. The addition will be used for street scenes and outdoor sets.

LITTLE TRIPS TO THE LOS ANGELES STUDIOS—By Barrymore

THE noise which rent the air at Santa Monica the other night was a celebration by the Screamers. Since before the war the Screamers, an organization of publicity writers and publishers' representatives, have postponed their gatherings. And consequently they were prepared for a big "scream" when they gathered at Fred Harlow's Dome Café at Santa Monica last Saturday night.

The evening started with a plank steak dinner, music, dancing, and a vaudeville entertainment. Early in the evening there were many tables with parties of two or four at each. Later these were all pushed into one immense table, which resulted in a genuine "get-together" party. Among those present were Clarke Irvine, who promoted the affair; Mr. and Mrs. Kenneth McGaffey, Mr. and Mrs. Ham Beall, Mr. and Mrs. Guy Price, Mr. and Mrs. Statter, Mr. and Mrs. E. A. Barrymore, Richard Willis, Bennie Ziedman, Mark Larkin, Ann May, Norbert Lusk, Jack Donovan, Harvey Gosman, Mother Anderson and "Sunshine" Mary Anderson, Mr. and Mrs. Ed. Roberts, Don Meaney, Walter Long, Sam Comley and May Hunter.

In fact nearly all the studios and photoplay magazines and trade papers were represented. Another meeting is being arranged to take place in the near future at which Don Meaney will be the prompter.

Monte B. Rice is the new publicity man at the National studio. When we visited the studio the other day we told Isador Burnstone that we had heard that he had a new publicity writer. "Publicity writer," said Burnie, "well, I should say he is; he's

the best in the business." Which was no news to us. Who ever heard of a publicity writer who wasn't the best in the business?

S. Raymond Nye listened to Bill Farnum tell of the wonderful treatment he received when in the Clara Barton Hospital recently where he was operated upon for the removal of his tonsils. Among other things Farnum mentioned the beautiful nurses. While working on location recently in "The Lone Star Ranger," Bill Farnum's latest production, Nye who plays the heavy fell and wrenched his foot so badly that he had to be sent to a hospital. When asked where he wished to be sent, Nye whispered "The Clara Barton Hospital, please." Nye is a "heavy man" both literally and figuratively and he declares he will not attempt to walk till that foot is all right.

Tom Mix has discovered a new leading lady in Eva Novak, sister to Jane Novak of Universal fame. Miss Novak first appeared in comedies and because of her beauty and ability to act soon graduated from the custard pie variety of entertainment, and will hereafter confine her efforts to dramatic parts. In the cast with Miss Novak are C. K. French, Hayward Mack, S. C. Shumway, and Helen Wright.

Peggy Hyland has started a new picture under the direction of Edmund Lawrence. The story is called "The Bed She Made" and is by Chas. Mortimer Peck. In the cast are Harry Hilliard, Mrs. Jack Mulhall, William Elmer, and the popular character woman Molly McConnell.

Hale Hamilton wrote the story in which he will next appear for Metro.

My Dear Mr. Reid:

There are two reasons as an exhibitor I subscribe to your publication. One is the reports of the National Board of Review and the other Photoplay Music Department.

F. K. W. Plessner.

April 6, 1919

The title will be "His Brother's Place," A. S. Levino did the continuity and Harry Franklyn will direct.

Luther Reid and Hale Hamilton have nearly finished the play which they have been working upon for the past month. Although Mr. Reid denies the rumor, it is whispered that a certain well known producer has offered to present the play on Broadway in the near future. Luther declares he will get the play "on the boards" if he has to tear it up and give it to the property man to use for snow.

Comedy reigns supreme at the National studios since the acquisition of a third company which is now filming the first scenes of the "Hall Room Boys," featuring Flanagan and Edwards.

A brand new De Haven comedy is in the process of construction at the National studios, written by Bob McGowan and directed by William Seiter. It will be christened "Left On Approval," which title alone suggests many things.

Maxwell Karger gave May Allison a ten day vacation before starting on "Free," but the Metro star spent most of it at her home. Her mother, Mrs. N. V. Allison, became ill and Miss Allison played nurse in earnest.

Ethel Shannon will play the ingenue in Bert Lytell's new comedy vehicle, "It's Easy to Make Money." Frank Currier, Edward Connely and "Bull" Montana are also in the cast.

"Screen Letter Box" Soon to Make Its Appearance

"The Screen Letter Box" will shortly make its appearance. It is an idea conceived by Morris Kashin and produced by Jack Cohn and from all indications it looks to be one of the best bets from a box office standpoint that has been offered exhibitors in some time.

By means of it "fans" can have any and all questions about motion pictures and players, answered by experts.

In every way it will be made interesting, introducing new ideas in animated drawings, lighting and photography.

Prints will be made up for certain territories so they will appear to have been made especially for the theaters in which they are shown, so that letters from fans in the neighborhood will have their answers and names shown on local screens. And to create even more interest, a prize will be offered each week for the best letter on subjects pertaining to moving pictures, the winner's letter, name and picture to be incorporated in the film.

Norma Talmadge in a Eugene Walters Photoplay

Select Pictures Corporation announces that Norma Talmadge's next Select picture will be "The Way of a Woman," which was originally announced under the title of "Nancy Lee." It is adapted from Eugene Walters' stage play of that name, which was seen for two seasons at the Hudson Theater in New York. The scenario for "The Way of a Woman" was written by Mr. Walters himself, and the supporting cast includes Conway Tearle, Harsard Short, Jobyna Howland and others.

LIST OF PREVIOUS FIRST SHOWINGS REPORTED BY WIRE

| | | |
|---------------------------------|--------|--|
| An Amateur Widow, World | (East) | Fair—"Weak story." |
| As a Man Thinks, Pathe | (East) | Good—"Thoughtful drama that attracted." |
| Auction of Souls, First Nat'l. | (East) | Great—"Great interest shown." |
| The Busher, Param. | (East) | Good—"One of best comedies of season." |
| Come Out of the Kitchen, Param. | (East) | Great—"A huge success." |
| Coming of the Law, Fox | (East) | Good—"Mix good in a role that is different." |
| Divorce Trap, Fox | (East) | Good—"Good story of today." |
| False Faces, Param. | (East) | Great—"Gripping story." |
| Final Close-up, Param. | (East) | Good—"Very pleasing." |
| Follies Girl, Triangle | (East) | Good—"Delightful mixture of folly and life." |
| Full o' Pep, Metro. | (East) | Good—"Fine comedy." |
| Haunted Bedroom, Param. | (East) | Good—"Popular star." |
| His Debt, Ex. Mut'l. | (East) | Good—"Hayakawa a big drawing card." |
| Home Town Girl, Param. | (West) | Good—"Very pleasing picture." |
| Hulda from Holland, Param. | (East) | Great—"Although a re-issue it packed 'em in." |
| I'll Get Him Yet, Param. | (East) | Great—"Dorothy Gish always draws crowds." |
| Josselyn's Wife, Ex. Mut'l. | (East) | Fair—"Just a fair picture." |
| Just Squaw, Ex. Mut'l. | (East) | Good—"Interesting picture." |
| Knickerbocker Buckaroo, Arcraft | (East) | Great—"Fairbanks films are best drawing cards." |
| Leave it to Susan, Goldwyn | (East) | Good—"Kennedy is one of my clientele's favorites." |
| Lion and the Mouse, Vita. | (East) | Great—"Strong story well told and finely acted." |
| Love Hunger, Hodkinson | (East) | Good—"My clientele likes Lillian Walker." |
| Master Man, Pathe | (East) | Good—"Keenan liked here." |
| Mints of Hell, Ex. Mut'l. | (East) | Good—"Thrills of the Yukon with new twists." |
| Miss Adventure, Fox | (West) | Good—"Pleasing." |
| One of the Finest, Goldwyn | (East) | Good—"T. Moore always a winner." |
| Siren's Song, Fox | (East) | Good—"Bara always a favorite." |
| Social Pirate, World | (East) | Fair—"Nothing at all unusual." |
| Some Liar, Pathe | (East) | Good—"One of the excellent comedies of season." |
| Third Degree, Vita. | (East) | Good—"Thrilling." |
| Unpainted Women, Univ. | (East) | Good—"Rather interesting." |
| When My Ship Comes In, Ind'p't | (East) | Good—"Excellent adaptation of novel." |
| Woman Next Door, Param. | (East) | Good—"Worth while production." |
| | | Good—"Double standard theme attracts." |
| | | Good—"Stood 'em up every performance." |
| | | Good—"Strong picture." |
| | | Good—"Something doing all the time." |
| | | Good—"Only fair business." |
| | | Great—"Splendid picture." |
| | | Good—"Fine acting." |
| | | Good—"Hamilton good comedian." |
| | | Good—"Interesting picture." |
| | | Good—"Hayakawa a big drawing card." |
| | | Good—"Very pleasing picture." |
| | | Great—"Although a re-issue it packed 'em in." |
| | | Great—"Dorothy Gish always draws crowds." |
| | | Fair—"Just a fair picture." |
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| | | Good—"Thrilling." |
| | | Good—"Rather interesting." |
| | | Good—"Excellent adaptation of novel." |
| | | Good—"Worth while production." |

WAR RELIEF PICTURES READY

Universal to Release Stage Women's War Relief Series

Carl Laemmle, president of Universal, announces the release of the first of the famous two-reel productions of the Stage Women's War Relief Series pictures. The first of the series to be released is the one in which David Belasco is starred. The picture is now ready for distribution through the Universal exchanges and has been given the title of "A Star Over Night."

All of the twelve pictures were made in New York City, the majority of the scenes being made at the Estee studios under the supervision of Eugene Spitz. George Terwilliger was the director and Louis Dunmyre was the official photographer.

David Belasco heads the cast of "A Star Over Night." In this story of the stage he is assisted by Bruce McRae, Hamilton Revelle, Elizabeth Risdon, Mrs. Nate Rothschild, Hilda Spong, Edward Martindel, Gladys Morris, and Kathleen Nesbit.

In the series of twelve pictures to be released many notable stars are to be seen, many of whom have never posed before the motion picture camera before.

All of the money raised through the distribution of the dozen photoplays is to be used by the Stage Women's organization for the maintenance of a theater in the Grand Central Palace, Debarkation Hospital No. 5, New York City.

Interest in Jess Willard Film Grows as Fight Draws Near

Fred L. Wilke, president of the Continental Pictures Corporation, which is producing the seven-reel special, "The Challenge of Chance," with Champion Jess Willard as star, says that as the day of the championship battle draws near, interest in Willard and "The Challenge of Chance" grows intense. This is the only opportunity the millions of Americans will have to see Willard on the screen, because the federal laws prohibit the transportation between states of films depicting ring contests.

Exchange Managers to Meet in Chicago in June

A general meeting of all boards of motion picture exchange managers, which are associated with local boards of trade, has been called for June 14-15 in Chicago. At that time, an effort will be made to form a national association of exchange managers, all of whom will be allied with local trade boards, and all of them conforming to the same general rules of distribution. Among those cities which are now so affiliated, and which have signified their intention of being present at the meeting in Chicago are Chicago, Minneapolis, St. Paul, Indianapolis, Detroit, Cleveland and Cincinnati.

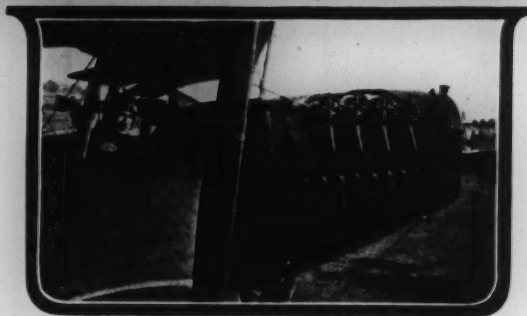
Warner Film at Broadway

"The Man Who Turned White" with H. B. Warner as its star, settled down at the Broadway Theater Sunday for an indefinite stay. "The Unpardonable Sin" closed a five-weeks' engagement at this house on Saturday.



H. B. Warner and his director, Parke Frame, discussing the script of "The Pagan God" (Exhib. Mut. Corp.)

Patricia Palmer and Pat Dowling of Christie Comedies making the lion laugh



Edwin Carewe, the Metro director, about to start on an air trip

Three Select Pictures Announced for June

Select Pictures Corporation have announced the list of Star Series attractions for the month of June, which includes Olive Thomas' first Selznick picture, "Upstairs and Down." This attraction, like all of Miss Thomas' forthcoming Selznick pictures, will be distributed by Select Pictures Corporation. The two other productions on the Select list for June are Constance Talmadge in "Happiness a la Mode," in which she is presented by Lewis J. Selznick, and Alice Brady in "His Bridal Night."

Stage Successes by Adolf Philipp to Be Filmed

Adolf Philipp, president and general manager of the newly organized Adolf Philipp Film Corporation, has turned over to that company film rights to twenty-nine of his plays, all of which have been successfully produced on the stage. Conspicuous among them are "The Corner Grocer," in which David Warfield made a pronounced hit; "My New York," which ran for 450 consecutive nights in New York; "Alma, Where Do You Live?" "Adele," and "The Midnight Girl," three notable successes. A new play with music entitled "Mimi" will shortly be presented on Broadway. Mr. Philipp will also introduce the incidental music to his productions.

Big Deal Negotiated for Old Negatives

One of the biggest deals probably ever negotiated for re-issue negatives and old positive prints has just been consummated by The Film Market, Inc., between The Selig Polyscope Co., Inc., and Exclusive Features, Inc., 130 West 46th Street, New York City, whereby Exclusive Features, Inc., acquires the world's rights to over one million feet of Colonel William N. Selig's old negatives, and approximately four million feet of positives prints.

Many of the negatives which become the property of Exclusive Features, Inc., through this transaction are recognized as classics of the silent drama.

Testimonial Dinner for Men Who Boosted Sunday Films

A testimonial dinner will be tendered to Sydney S. Cohen, Charles L. O'Reilly, and Samuel I. Berman by the Motion Picture Industry of the State of New York, in recognition of their successful efforts to legalize the exhibition of motion pictures on Sunday in New York State. The dinner is set for June 18 at the Waldorf-Astoria.

Brenon Film Arrives from England

"Twelve Ten," the first picture made by Herbert Brenon in England and France starring Marie Doro, was brought to New York recently by Brenon's secretary. The picture will be exhibited and marketed in this country. It has been very heartily applauded in England.

PROPOSED CITY CENSORSHIP BILL CONDEMNED AT HEARING

Representatives of Motion Picture Interests Call Ordinance "Un-American" Before Aldermen's Committee on Welfare

THE Committee on General Welfare of the Aldermen held a public hearing Wednesday on the proposed ordinance to make the Commissioner of Licenses the sole censor of motion picture films exhibited in the city and providing that a license is necessary before a film is shown. Representatives of motion picture interests thronged the chamber and argued that such an ordinance would mean the establishment of "Prussianism" in the city. Attention was also called to the fact that Mayor Gaynor once vetoed a similar ordinance.

James P. Holland, president of the State Federation of Labor, said he doubted if Commissioner Gilchrist of the License Department wanted this power. "We have enough laws now," he said, "if they were enforced, to prevent the kind of pictures complained about from being shown. It is un-American."

"Why not resort to the penal law to prosecute offenders instead of setting one man up to tell the people

METRO'S FIVE SUMMER PICTURES

Maxwell Karger Starts Work on Four Comedies and One Drama

Maxwell Karger, Metro's Director General of Production, returned from New York last week to the Hollywood studios, where five mid-summer productions await his attention, including one release each of Viola Dana, May Allison, Emmy Wehlen, Bert Lytell and Hale Hamilton.

The order of release for these five plays has not yet been decided upon, but they will include May Allison in a Bolshevistic comedy, "Free," from a short story by Wallace Irwin; Bert Lytell in "It's Easy to Make Money," from the original story of John H. Blackwood; "A Favor for a Friend," by Lt. Adj. Luther A. Reed, written especially for Emmy Wehlen; Viola Dana in "The Microbe," a drama adapted from Henry Altimus' story, and Hale Hamilton in his own original story entitled "His Brother's Keeper."

The completion of this last picture will very nearly see the end of the old program policy, and mark the beginning of the "better stories—better pictures" system of Metro toward which Messrs. Rowland and Karger are bending every effort.

Mae Murray and Doris Kenyon Leave Screen Temporarily

A. H. Woods has made arrangements whereby both Mae Murray and Doris Kenyon will appear under his management on the speaking stage next season. The names of the plays in which they will appear have not been announced. Other screen stars who will be under the Woods management next season are Hazel Dawn, Pauline Frederick, Gail Kane and Enid Markey.

Oliver Morosco has a screen star next season in the person of Francis X. Bushman.

what they should see?" was the question asked by Ralph Folks, former Commissioner of Public Works, and a member of the Censorship Board.

Mrs. Ellen O'Grady, Fourth Deputy Police Commissioner, spoke in favor of the proposed ordinance. The harm was done when the objectionable picture was shown, she said, and it took some time before the Police Department could get the picture removed from public view.

Among those who spoke against the proposed measure were: W. Stephen Bush, of the Motion Picture Exhibitors' League; Gabriel Hess, chairman of the committee on censorship of the National Association of Motion Picture Industries; John J. McInerney, counsel for the Motion Picture Exhibitors' League; Dr. Everett Martin, director of the Cooper Union Forum, and Mrs. Grace Humiston, a lawyer.

The committee took the matter under advisement and will discuss it in secret session before submitting it to the decision of the Board.

NATIONAL EXHIBITORS TO CONVEENE IN ST. LOUIS IN JUNE

Many Problems of Vital Interest to Exhibitors Will Be Discussed, Including Music Tax and the Advance Deposit System

THE National Convention of Motion Picture Exhibitors of America, Inc., which occurs at St. Louis, Mo., Hotel Statler, June 25-26-27, will be unlike any national gathering in the past, in that no soliciting of funds is on the program. While the meeting is strictly for exhibitors, prominent producers and distributors and men from every branch of the industry will be present. Some very able and interesting discussions are scheduled for this convention, which will be worth while to every exhibitor.

One of the questions under consideration is the so-called music tax. Exhibitors have resented the paying of a tax on music which they do a great deal to popularize. The actual result has been that most exhibitors refuse to play the music which carries a tax, but instead are playing the rich old classics, of which there is almost an unlimited supply. As a consequence in the final summary the real loss is to the music publishers.

One of the largest publishers already has withdrawn from the music trust. This company, it is said, is

going to completely reverse itself on the music tax, and not only let its music be played tax free, but give free copies to all motion picture theaters. Some definite action will be taken and the matter worked out for the best interests of the exhibitor.

What action will be taken on advance deposits? Many exhibitors and some producers are asking this question, which has been a thorn in the side for several years. During the last year there have been some film companies that have gone to the wall, carrying on their books large amounts in advance deposits to the credit of exhibitors. In Pennsylvania, Fred J. Herrington has been active in securing legal protection for exhibitors, to prevent loss to exhibitors through unscrupulous exchanges. His idea is a great step in the right direction, because if the deposit system is to continue, the exhibitor should know that he will at least receive film service for his good cash.

There is no doubt that the advance deposit system will be discussed.

Vitagraph to Star Alice Joyce in Third of Police Dramas

The third in a trilogy of police dramas filmed by Vitagraph is planned for production early in the fall by Albert E. Smith, president of that company. As in the first two, Alice Joyce will be starred. The vehicle will be based on the new methods of crime detection and correction as developed by the psychopathic laboratory of the Municipal Court of Chicago. It will complete Vitagraph's cycle of police dramas.

Mr. Smith will personally supervise this production. George Randolph Chester, production editor of Vitagraph will write the story. It will deal primarily with the prevention of crime. Tom Terriss will direct it.

Fox to Build Big Plant

William Fox is planning to erect a \$2,500,000 building in New York, to house studios, laboratory and offices. It will be situated on Tenth avenue, between Fifty-fifth and Fifty-sixth streets, and will be ready about October 1.

Foreign Countries Get Houdini Serial

Export and Import Film Company of New York, foreign distributors of B. A. Rolfe's super-serial, "The Master Mystery," starring Houdini, announces that the foreign rights to the production have been closed for every open country on the globe.

Blackton Gets Rights to Wallace Irwin Story

J. Stuart Blackton has purchased the exclusive screen rights to "Phantoms," a dramatic story by Wallace Irwin, which appeared in serial form in *Hearst's Magazine* recently. "Dawn," the latest best-seller by Eleanor H. Porter, author of "Pollyanna," is another plot to which Commodore Blackton holds screen rights.

Those who read "Phantoms" in magazine form will remember that it is a highly dramatic story of domestic life, which should make a problem drama of human interest when transferred to the screen by Commodore Blackton.

Bacon Starts on "Sun-Up," Adapted from Marcin Play

Gerald F. Bacon commenced work last week on the first of the series of eighteen productions to be released by Frank G. Hall, president of Independent Sales Corporation. Mr. Bacon is using the Bacon-Backer studio, 230 West 38th Street, leased, recently, by Mr. Hall for his various producing activities.

The first of the series will be a screen version of Max Marcin's play, "Substitute Prisoner," retitled "Sun-Up" with Lucy Cotton in the stellar role. George LeGuere is Miss Cotton's leading man.

Oliver D. Bailey, prominent stage director who will be remembered for his production of "The Whirl of Life" with Mr. and Mrs. Vernon Castle featured, is directing. Mr. Bacon announces that his first feature will be ready for release in July.

Triangle Presents "Lady Windermere's Fan"

Triangle will release on June 15th the Oscar Wilde play, "Lady Windermere's Fan." This play has served as a starring vehicle on the legitimate stage for such actresses as Lillian Russell and Margaret Anglin, and its presentation by Triangle as a photoplay production is sure to attract the attention of the theater-going public.

Billie Rhodes Here

Billie Rhodes is in New York awaiting the arrival of her company from Los Angeles. It is expected that the majority of the scenes for her next feature "The Blue Bonnet," will be made here, which will necessitate a stay of eight or nine weeks. The return trip will be made by way of New Orleans and Cuba where other episodes of the story will be taken. Louis Chaudet will direct the picture.

Famous Players-Lasky to Film "Huckleberry Finn"

The Famous Players-Lasky Corporation is to film Mark Twain's "Huckleberry Finn," in the form of a big special production, with a large cast of picked players. Work will be started at the Lasky studio, Hollywood, in about two weeks under the direction of William D. Taylor.

Margarita Fisher's New One

"Trixie From Broadway," a story of chorus girl life, has been written for Margarita Fisher by Agnes C. Johnston.

FINISH TWO FILMS Great Authors' Pictures, Inc., Tells of Plans

The Great Authors' Pictures, Inc., of which Benjamin Hampton is the organizer, announce that two pictures have been completed and will soon be ready for release, while others are in the making. The company controls the screen rights to the works of Stewart Edward White, Emerson Hough, Winston Churchill, and Irving Bacheller, with others to be announced later.

Hampton, in conjunction with Eltinge F. Warner, also controls the Zane Grey Pictures Corporation, whose "Desert Gold" has been released recently. "The Westerners," Stewart Edward White's first screen production is now completed, and three others, "The Leopard Woman," "The Game," and "The Riverman," will follow. Winston Churchill will be represented by "The Inside of the Cup" and "The Dwelling Place of Light," and Irving Bacheller's "Keeping Up With Lizzie," and "The Mississippi Bubble" by Emerson Hough are other novels to be screened.

Texas Guinan Films to Be Released in Five Reels

When the Frohman Amusement Corporation purchased the stories for the first five of the series of thirteen two-reel Westerns in which Texas Guinan is starred, William L. Sherrill, president of that company, determined to purchase stories originally written for five or six-reel attractions, in order to make sure that they would contain meat enough to satisfy the most jaded fan. Among these stories was one by John F. Colton entitled "The She Wolf." Cliff Smith, the director, was instructed to proceed without regard to length, but when the final cutting took place, it was found that of the 6,700 feet originally taken, more than 4,000 feet of the photographed scenes when joined, without the insertion of a single title, formed a production which was impossible to cut down to the two-reel length.

Molly King Picture Nears Completion

The Molly King company will soon finish "Greater Than Love," Miss King's first production made under the supervision of John M. Stahl for the American Cinema Company. "Greater Than Love" is by Ralph S. Roden. Miss King is to make six productions in all.



In "Full o' Pep" (Metro) Victor Potel begins to tell Hale Hamilton a story: "You see there were two Irishmen—"



"That was all very well in grandfather's time," says Hamilton, "but let me tell you something fifty or sixty years newer."



"What the blazes are you laughing at? I haven't told you the point yet—Then Pat said to Mike—"

Los Angeles*New York City*

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In the selection of the above insignia as my trade-mark I have been governed by a desire to make it mean something more than merely the necessary stamp for commercial protection.

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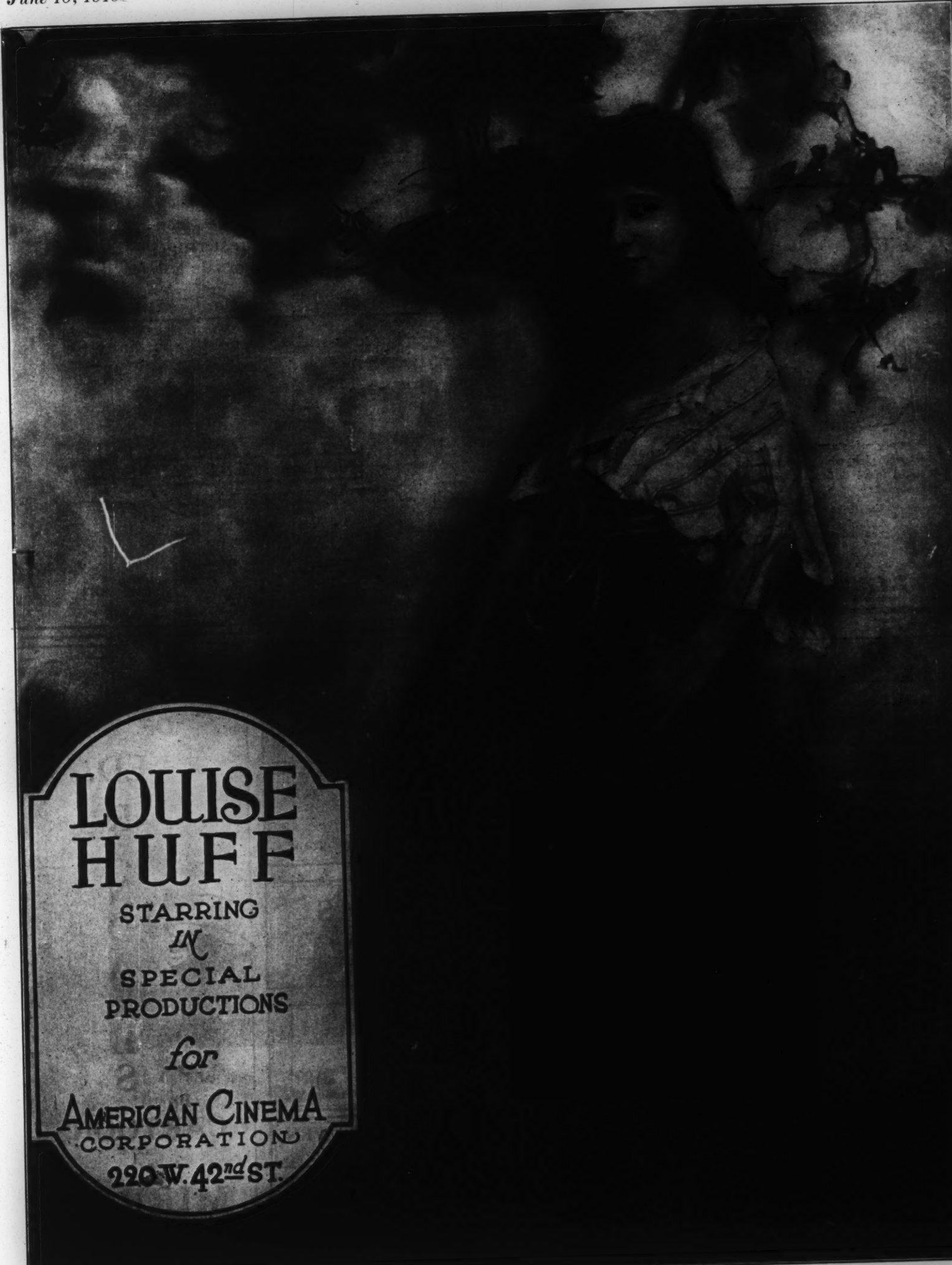
In the past it has been the custom of producing organizations to carelessly and indiscriminately place their trade-mark on productions whether good, bad, or indifferent. Such practice has caused the average trade-mark to mean nothing to the exhibitor or public insofar as quality is concerned. This latter condition is the very thing I want to avoid, and in order to establish and conserve the integrity of the above trade-mark it will be my policy not to release any production falling below the aforementioned standard.

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